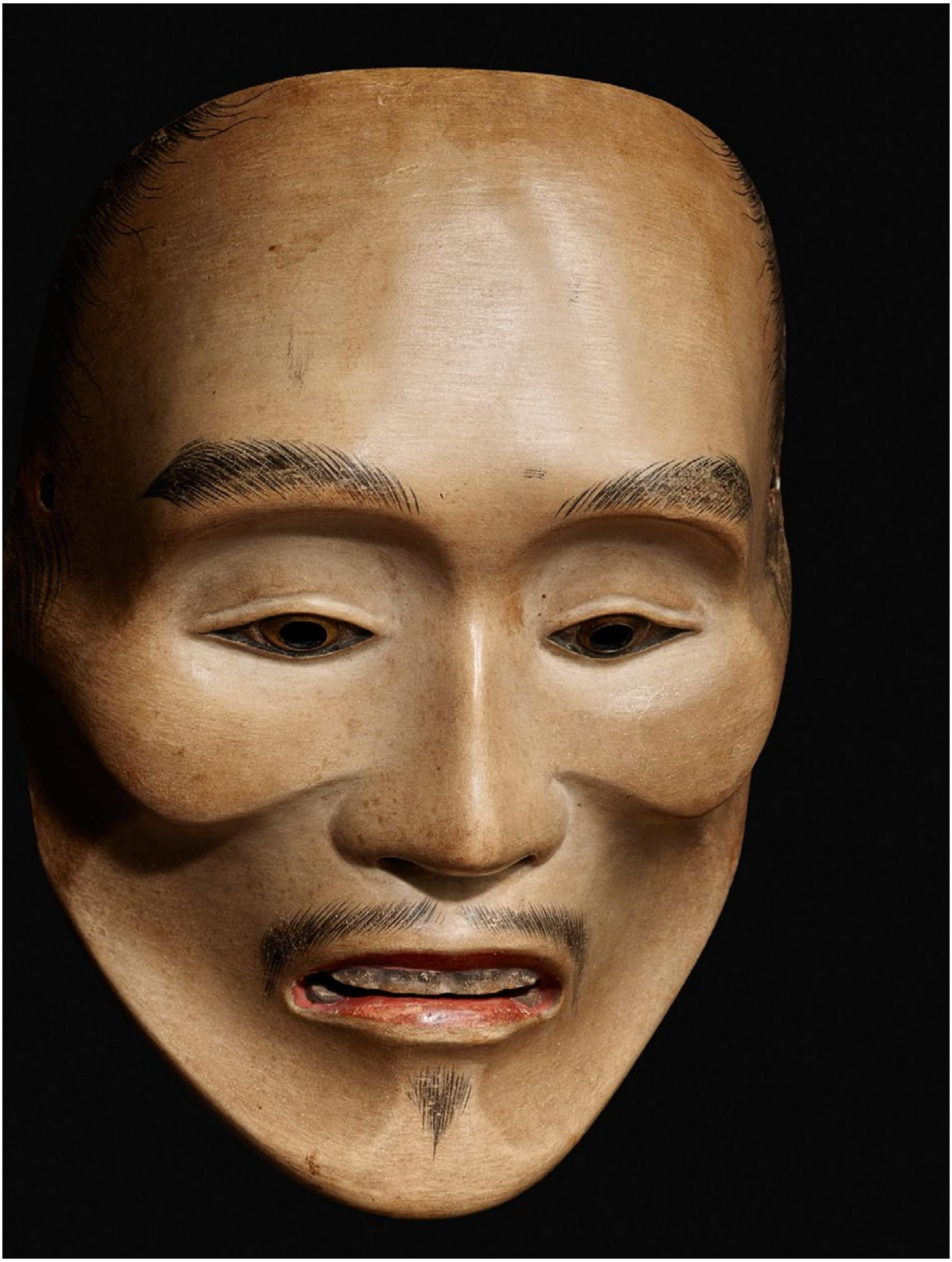
ASIAN ART SOCIETY

PRINTEMPS ASIATIQUE PARIS



PRINTEMPS ASIATIQUE SPECIAL EDITION

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

In collaboration with our partner, Printemps Asiatique we present this exclusive catalog showcasing a selection of items from their participants.

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Cover Image: Noh theater mask
presented by Galerie
Yann Ferrandin on p.98

01

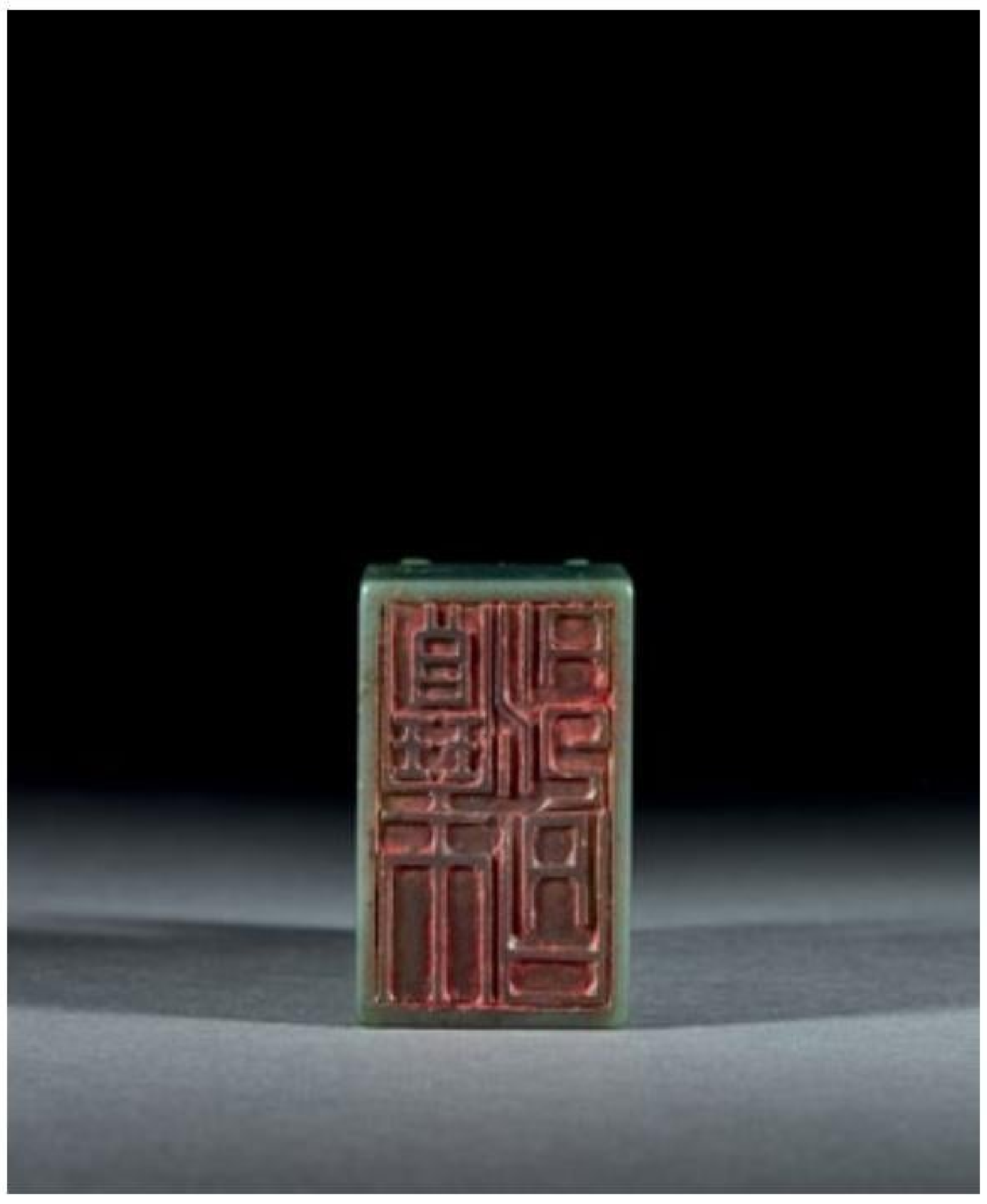
RECTANGULAR SEAL IN SPINACH-GREEN JADE (NEPHRITE) TOPPED WITH A XIEZHI CHIMERA

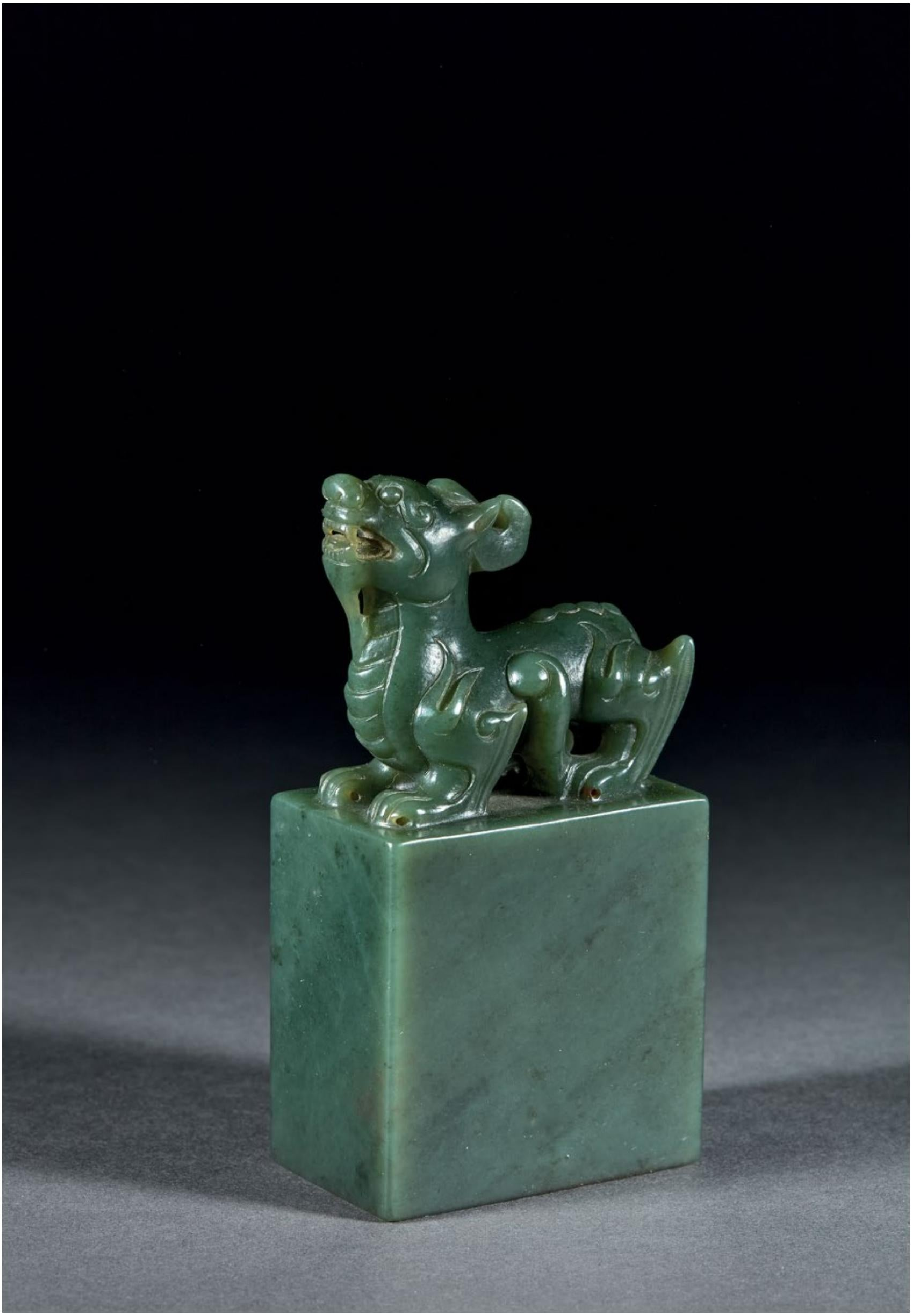
On the reverse, the inscription Tongzhi zhi bao (Treasure of Emperor Tongzhi). (Minor losses).
China
Tongzhi period (1862 - 1874)
5 cm x 3 cm x 9,4 cm
Estimate: 5.000/6.000 euros

OBJECT PRESENTED BY:
Aponem
www.aponem.com
E.: contact@aponem.com
ov@aponem.com
T.: +33 (0)1 34 42 14 50

Auction
Arts of Asia
Monday June 16, 2pm
Hôtel Drouot, room 10
9, rue Drouot 75009 Paris

Expert:
Cabinet Portier
Alice Jossaume
contact@cabinetportier.com
+33 (0)1 48 00 03 41





02

IMPORTANT PORCELAIN DISH WITH A MULTI-LOBED RIM DECORATED IN UNDERGLAZE BLUE WITH A FISH SWIMMING IN SEAWEED IN A CENTRAL MEDALLION

China
Yuan dynasty (1279 - 1368)
14th century
The cavetto is decorated with a register of peony scrolls molded in reserve on a blue background. The flat rim is decorated with lingzhi scrolls in reserve. The reverse is decorated with lotus panels. (Broken and restored with gold lacquer).
Dim.: 59,5 cm
Estimate: 100.000/ 150.000 euros

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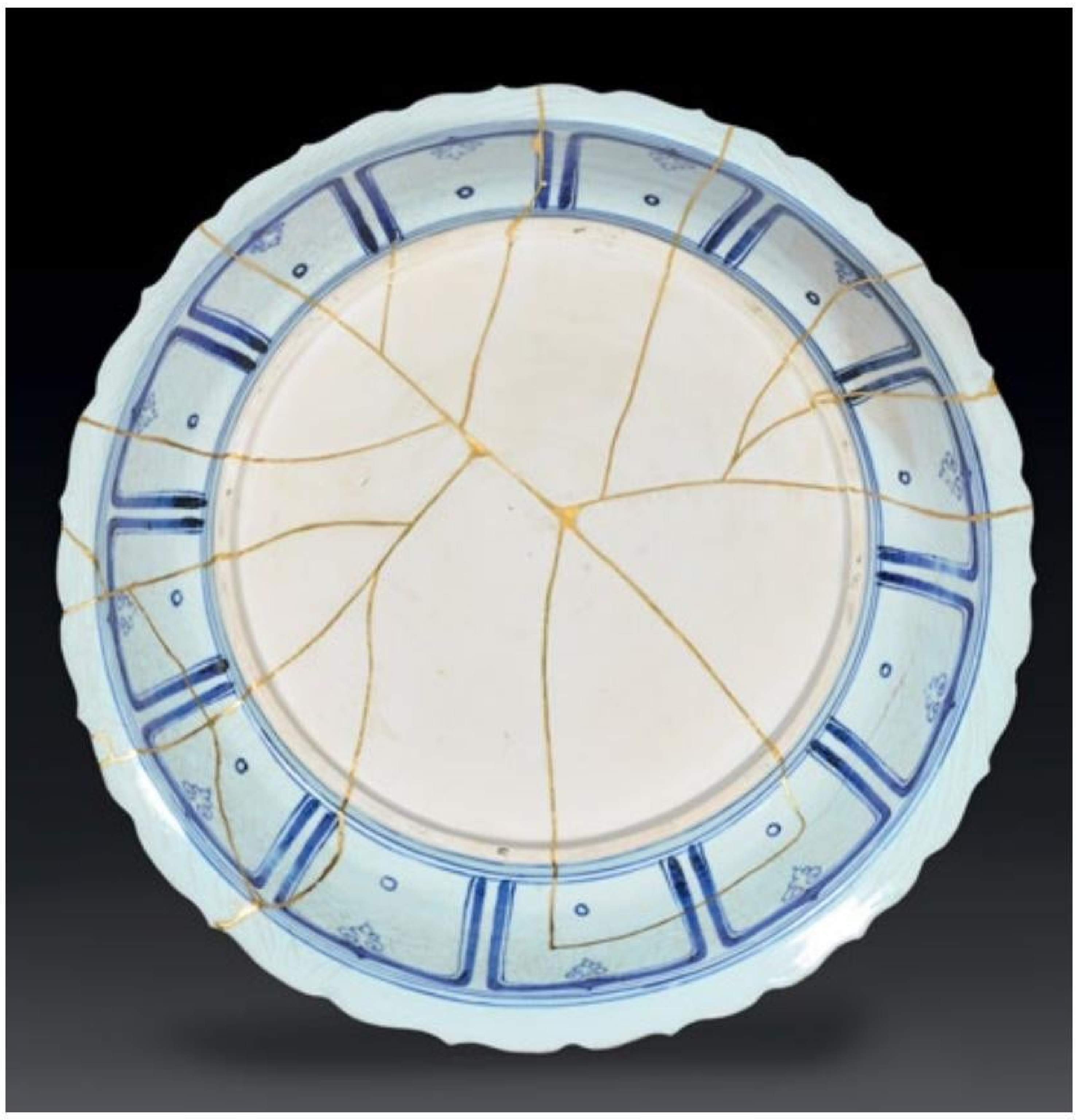


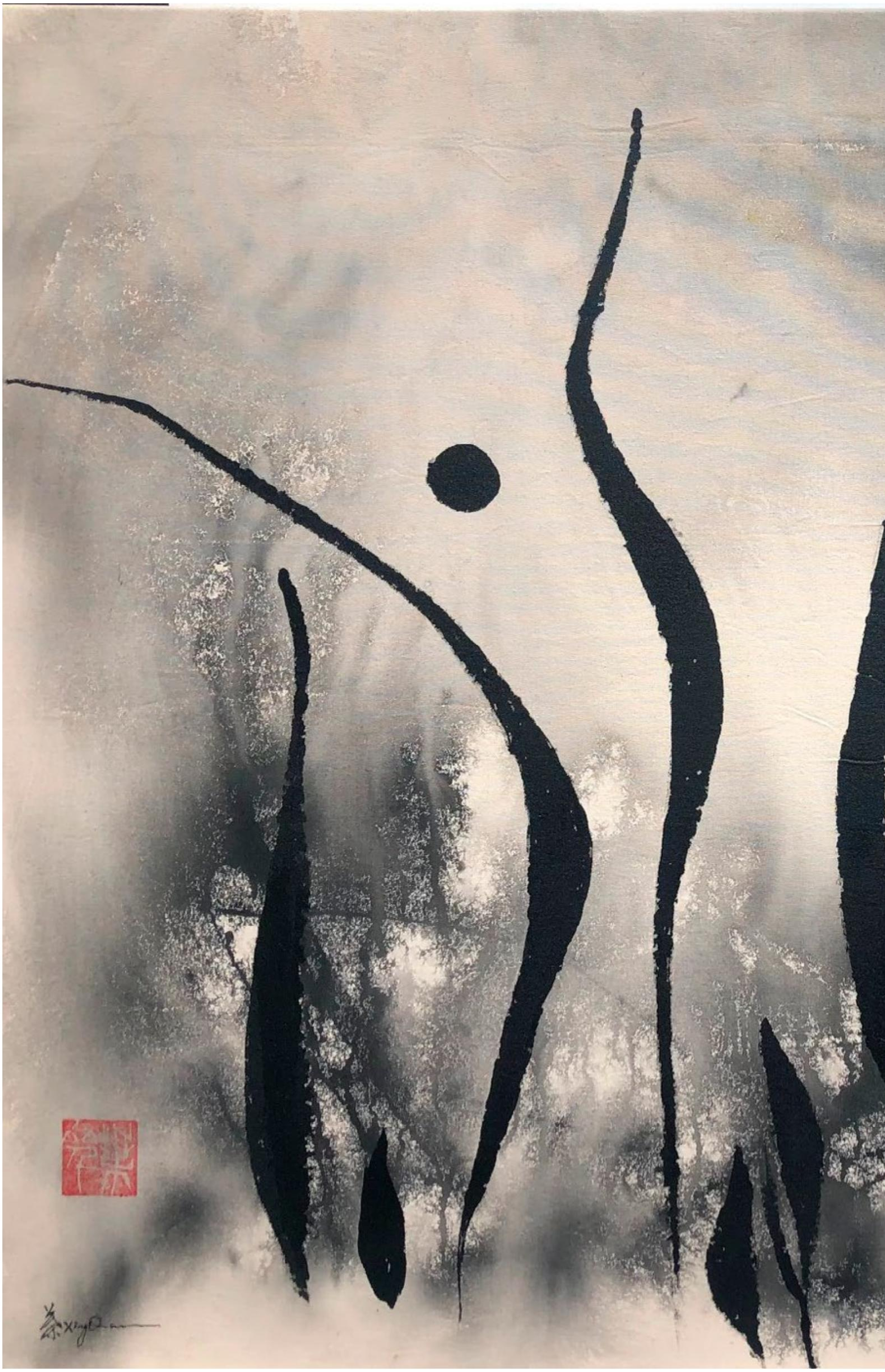
03

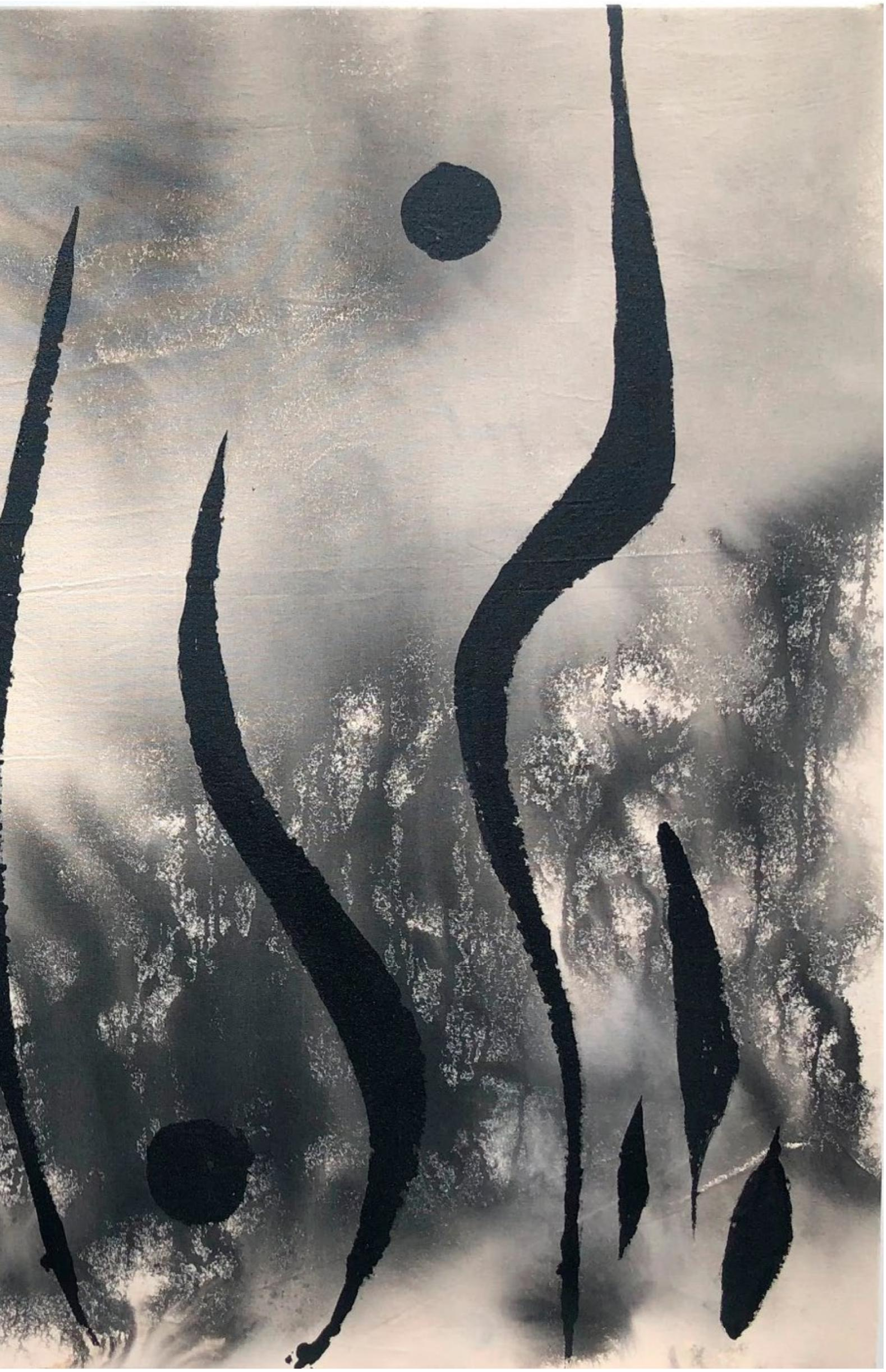
BOUGER

YE Xingqian
China
Ink on canvas
116 cm x 89 cm
Price on request

OBJECT PRESENTED BY:
Atelier Ye Xingqian
E.: yejoelle@gmail.com
W.: www.yexingqian.com

Ye Xingqian, born in 1963 in China, works in France and exhibits worldwide. His works are featured in the collections of the Guimet and Cernuschi museums in Paris, the Georges Labit museum in Toulouse, and several museums in China (Tianjin, Liu Haisu, Pu Tian, Fujian, etc.).





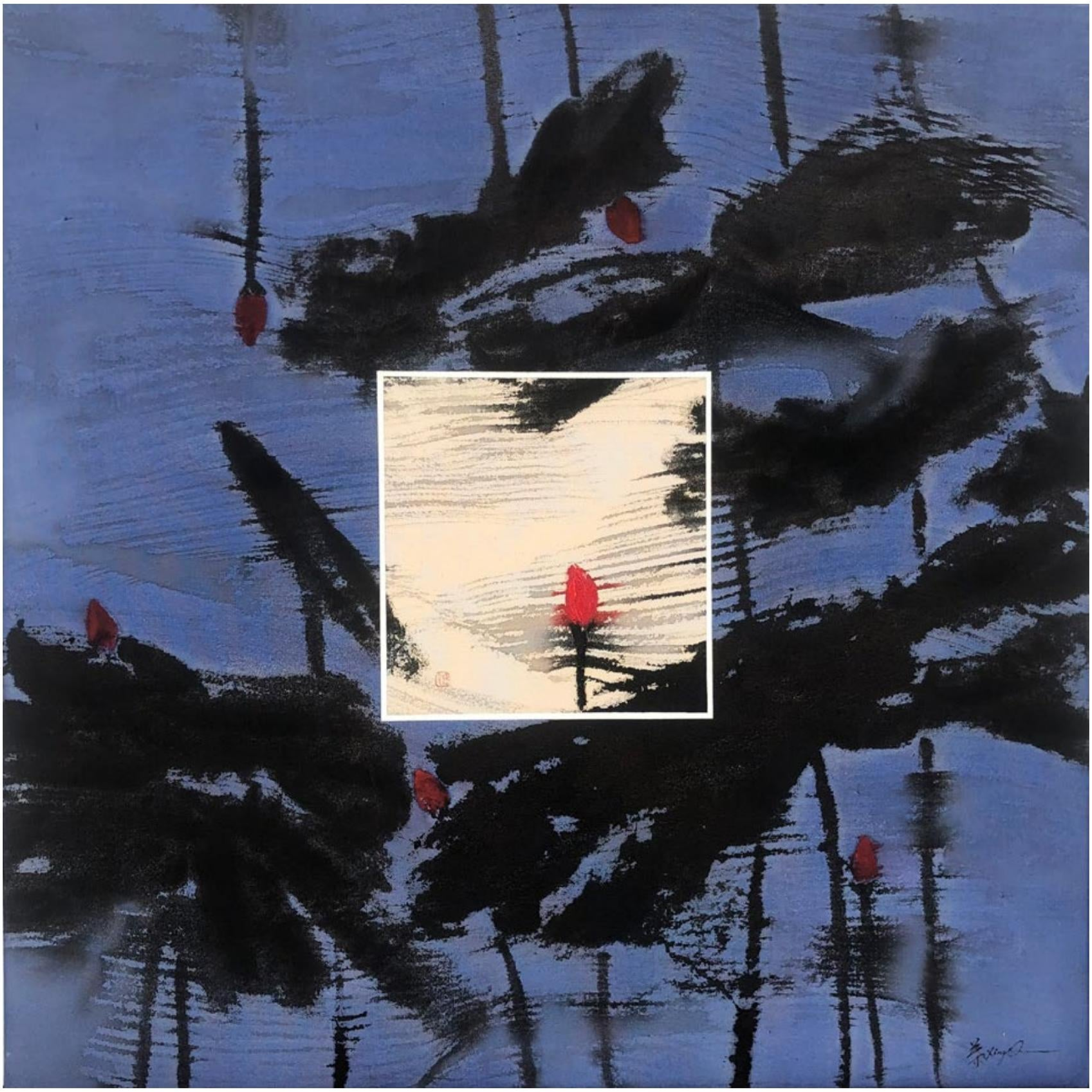
04

LOTUS

YE Xingqian
China
Ink and oil on canvas
100 cm x 100 cm
Price on request

OBJECT PRESENTED BY:
Atelier Ye Xingqian
E.: yejoelle@gmail.com
W.: www.yexingqian.com

Ye Xingqian, born in 1963 in China, works in France and exhibits worldwide. His works are featured in the collections of the Guimet and Cernuschi museums in Paris, the Georges Labit museum in Toulouse, and several museums in China (Tianjin, Liu Haisu, Pu Tian, Fujian, etc.).



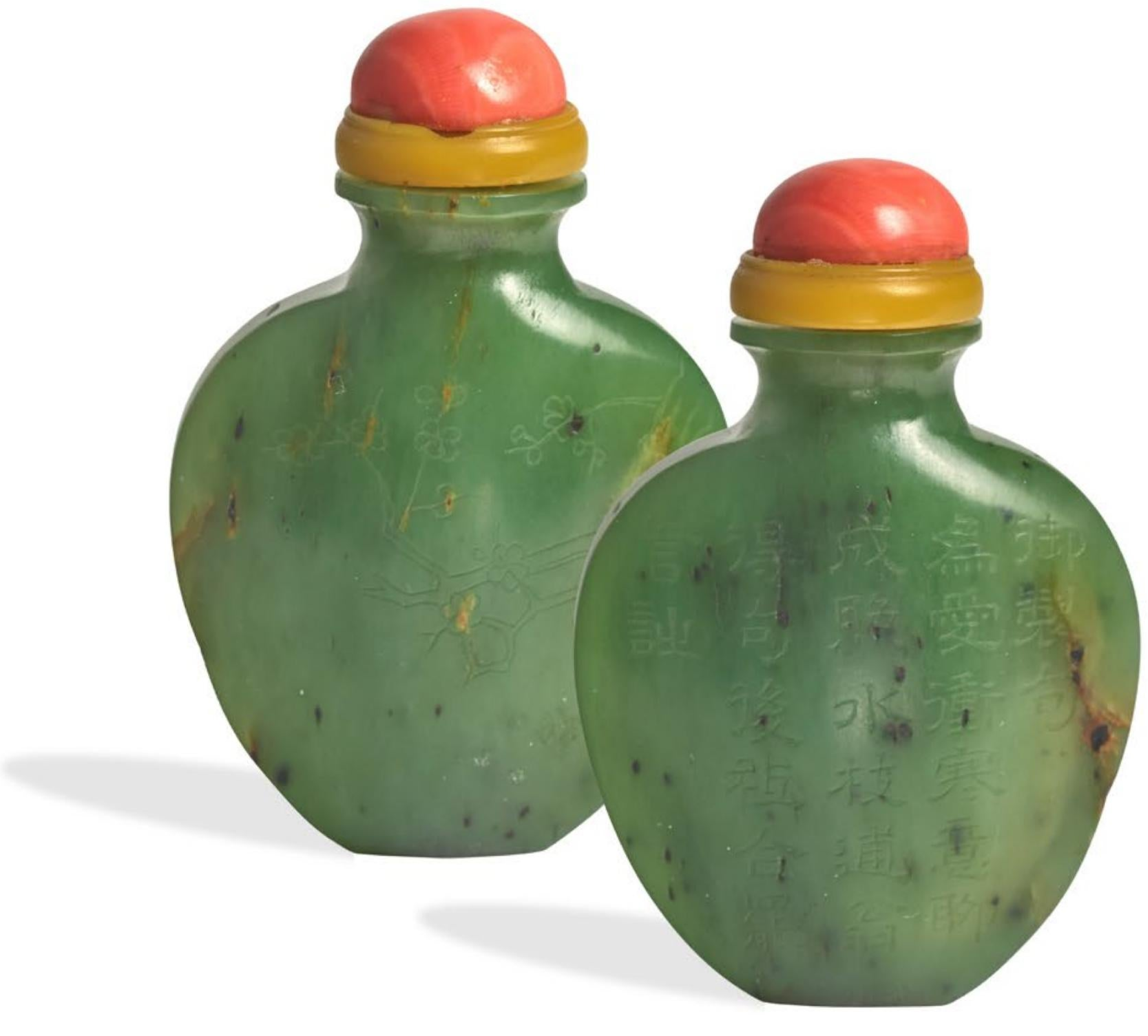
05

SPINACH-GREEN JADE SNUFF BOTTLE

China
Imperial, attributed to the Palace Workshops.
1750-1795
Height: 4,8 cm
Provenance:
Mrs. Henry Lang, New Jersey
Gifted to the Montclair Museum of Art, 1943 (43. 255A)
Clare (Lawrence) Chu, London
The Monimar collection
Clare (Lawrence) Chu, London
Francine and Bernard Wald, New York
Publication:
Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, pp. 150-151, no. 69
Price on request

OBJECT PRESENTED BY:
Clare Chu Asian Art
www.clarechuasianart.com
E.: clarechuasianart@gmail.com
T.: +1 310 980 4084

Exhibiting at The Pagoda during the Printemps Asiatique



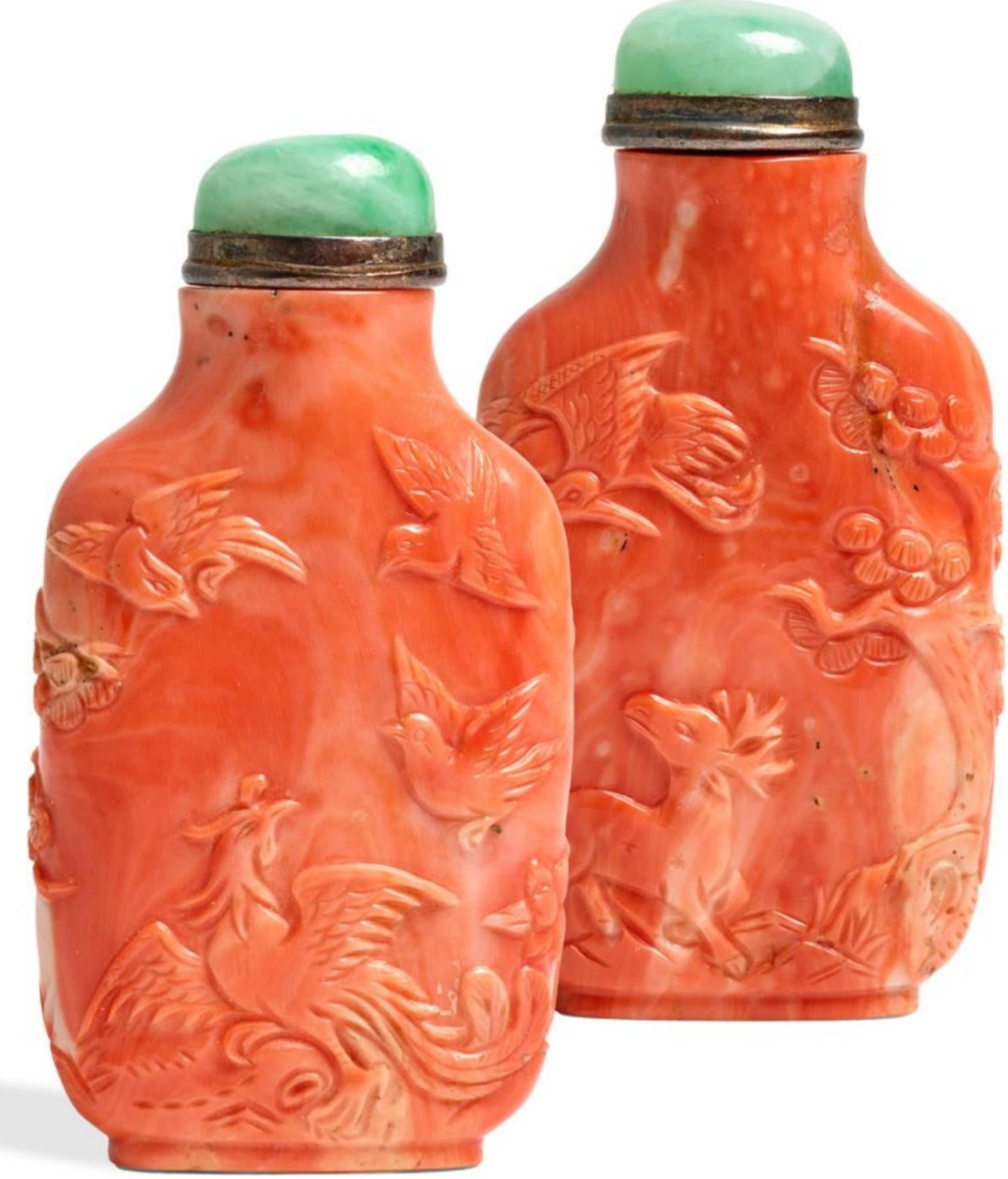
06

A CORAL SNUFF BOTTLE

China
1750-1820
Height: 6 cm
Provenance:
Mrs. Patricia Miller, Hawaii
Robert Kleiner, London
Francine and Bernard Wald, New York
Price on request

OBJECT PRESENTED BY:
Clare Chu Asian Art
www.clarechuasianart.com
E.: clarechuasianart@gmail.com
T.: +1 310 980 4084

Exhibiting at The Pagoda during the Printemps Asiatique



07

STACKING SUZURIBAKO WITH 20 INK BOXES

Japan
Edo period
18th century
25,3 cm x 21,5 cm x 19 cm
Price on request

OBJECT PRESENTED BY:
Cristina Ortega & Michel Dermigny
www.cristinaortega.com
E: info@cristinaortega.com
T.: + 33 (0)1 42 61 09 57
+ 33 (0)6 07 48 10 28

Court stacking suzuribako (inkstone box) with 20 boxes, each containing an inkstone and a cherry blossom-shaped dropper. The 20 boxes are arranged in two stacks closed by a shared lid and placed on a tray with small wheels.

Designed for the poetic games practiced at the imperial court, this exceptional object combines both refinement and functionality.

Each box was distributed to the participants, following the codified rules of waka poetry competitions.

The decoration, composed of extremely fine plant motifs in gold powder lacquer using the ira maki-e and taka makie-e techniques, embellished with kirikane and small silver spheres to catch the light, demonstrates great craftsmanship.

The floral decoration, particularly irises near a stream, evokes spring, as do the cherry blossom-shaped droppers.

In its style and technique, this multiple suzuribako is similar to a box for the incense game, another court game, preserved at the Tokugawa Museum in Nagoya and evoking autumn.

This piece is extremely rare: we know of no other example with so many compartments and in such a well-preserved condition. The Metropolitan Museum of Art in New York has one with five compartments.

08

JAPANESE TWO-FOLDS SCREEN

Depicting 18th-century chinese merchants
Japan
Edo period
18th century
172,5 cm x 190 cm x 2 cm
Price on request

OBJECT PRESENTED BY:
Cristina Ortega & Michel Dermigny
www.cristinaortega.com
E: info@cristinaortega.com
T.: + 33 (0)1 42 61 09 57
+ 33 (0)6 07 48 10 28

At the beginning of the 19th century, when the Tokugawa shogunate had been applying the sakoku policy for over a century, Nagasaki remained the only link between Japan and foreign countries. The narrow enclosure of the Tōjin yashiki, reserved for Chinese merchants and adjoining the islet of Dejima where the Dutch resided, became the scene of these strictly controlled exchanges. Every year, Chinese junks docked there: they unloaded raw silk, rare fabrics, refined sugar, ginseng and medicinal herbs, then left laden with ceramics, copper and lacquerware. Confined for three to four months in this enclosed area, Chinese traders play a pivotal role, serving as necessary intermediaries for the Japanese economy and, conversely, supplying the Chinese, Asian, and sometimes Western markets with Japanese products, thus maintaining a vital bilateral link despite the political divisions.

It is in this context that this two-panel screen was painted, using mineral pigments on paper and set against a gold leaf background. The frame is made of black lacquered wood.

It depicts 18th-century Chinese merchants.

The first two merchants, richly wrapped in heavy coats, advance preceded by two gorals with dark fur punctuated with light spots. Gorals are mountain goats from Central Asia. It is a direct allegory of Emperor Qianlong's "Poem of the Blue Goats," which celebrates the sovereign fragility and controlled vigor of these beasts, symbols of the conquest of Xinjiang and the civilizing power of the Qing regime ("Remaining masters of the rock, these goats bend without ever bending").

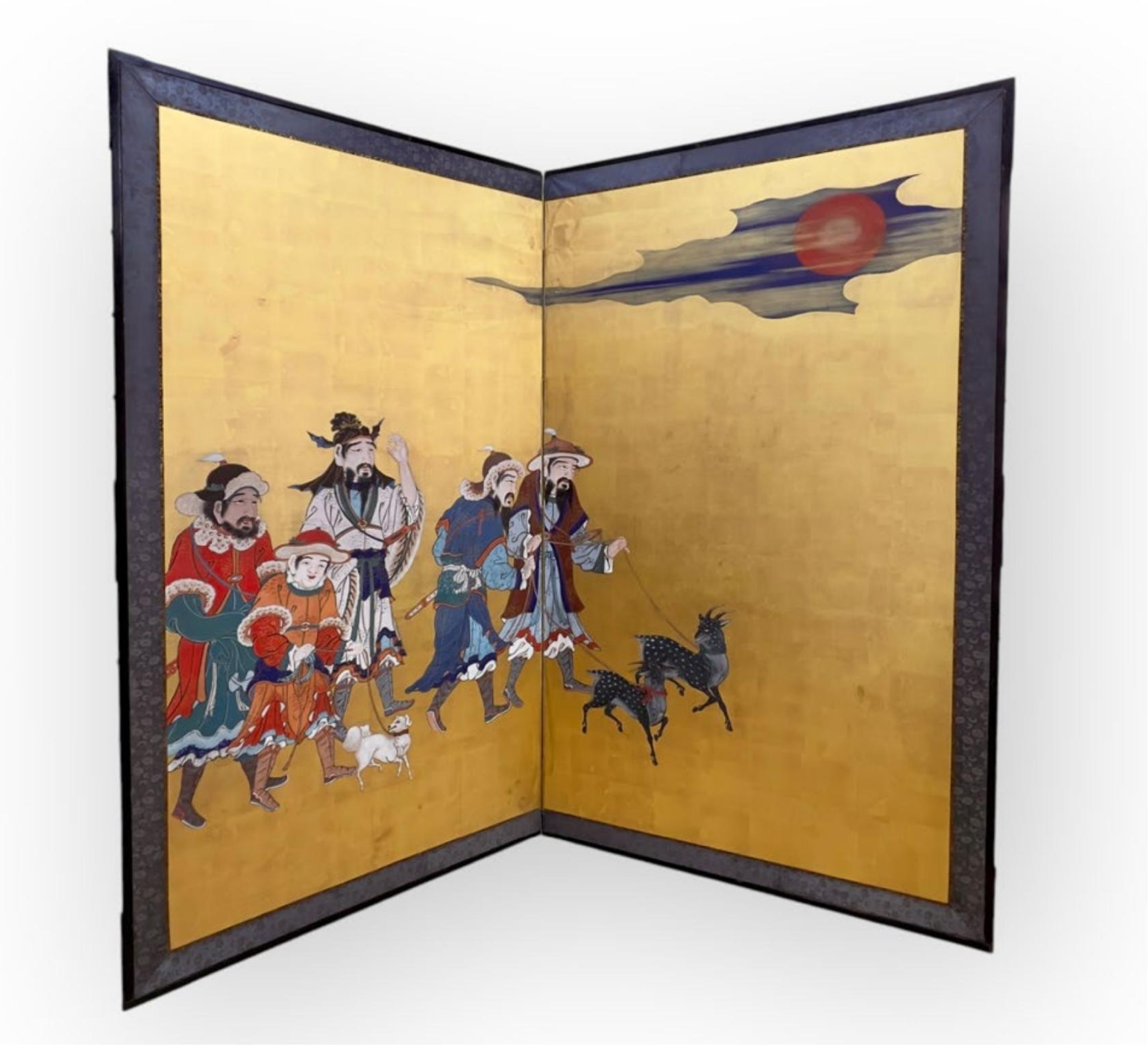
Behind them, two other traders, their coats in brighter hues, walk alongside a child holding a lively-looking dog on a leash. The boy embodies the family transmission of trade and the desire for lasting commerce, while the dog, through its vigilance, recalls the contractual loyalty necessary in a strictly regulated exchange.

Stylistically, this byōbu is in the tradition of kara-e, a Chinese-style painting that experienced a revival of interest in the late 18th and early 19th centuries. Produced on large formats like folding screens, it draws its subjects from the visual universe of imperial China: scenes depicting scholars, classical landscapes,

symbolic animals, and episodes from mythology. Unlike yamato-e, which celebrates specifically Japanese themes, kara-e demonstrates a precise understanding of aesthetic codes, historical narratives, and social representations from the Manchu world.

At this time, we also observe a reinterpretation of certain motifs from the namban style—specific to the turn of the 16th and 17th centuries. The namban style, which had introduced into Japanese painting the spectacular image of Portuguese merchants arriving in Japan, with their costumes, boats, and exotic animals, is reinterpreted in a new context. The folding screen presented here, although fully kara-e in its pictorial treatment and its explicit reference to imperial China, maintains a formal and iconographic dialogue with these namban screens. The figure of the Portuguese merchant was replaced by that of the Chinese trader.

This parallel is not anecdotal. It reveals that, just as namban-e had been a way of depicting the novelty and importance of trade with Europe at the beginning of the Edo period, kara-e seized on the motif of the Chinese merchant to visually inscribe China's renewed centrality in Japan's commercial and cultural exchanges under sakoku. Their integration, therefore, stemmed not from a simple fascination with foreigners, but from a scholarly and economic logic: that of representing, through codified visual means, an outside world perceived as a legitimate source of commercial references. Despite the limitation, after 1764, to eleven Chinese junks per year, the volume of their trade remained three to five times greater than that of the Dutch on Dejima. Products exported from Japan were resold in China but also to Westerners. Developed by court workshops, particularly the Kano school, this repertoire then spread to the homes of merchants and provincial governors, eager to assert their success by acquiring pieces influenced by Manchu culture. Kara-e screens, which became symbols of prosperity, were a daily reminder of the delicate balance between the political isolation of sakoku and economic dependence on the outside world.



09

KEN NOGUCHI (B. 1982)

Swaying Vessel
Japan
2018
Urushi lacquer, hemp, and cotton string.
Technique: Dry lacquer (*Kanshitsu*)
45 cm (h) x 25 cm x 20 cm
Price on request

OBJECT PRESENTED BY:
Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

10

RIO TASHIRO
(B. 1999)

Ethos #53
Kanazawa, Japan
2025
Urushi lacquer, gold leaf, linen,
Styrofoam
Tomobako
Diam.: 40 cm
Price on request

OBJECT PRESENTED BY:
Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

11

A DEHUA FIGURE OF WENCHANG

China
Kangxi period (1662-1722)
Height: 31 cm
Provenance:
Belgian collection
Price on request

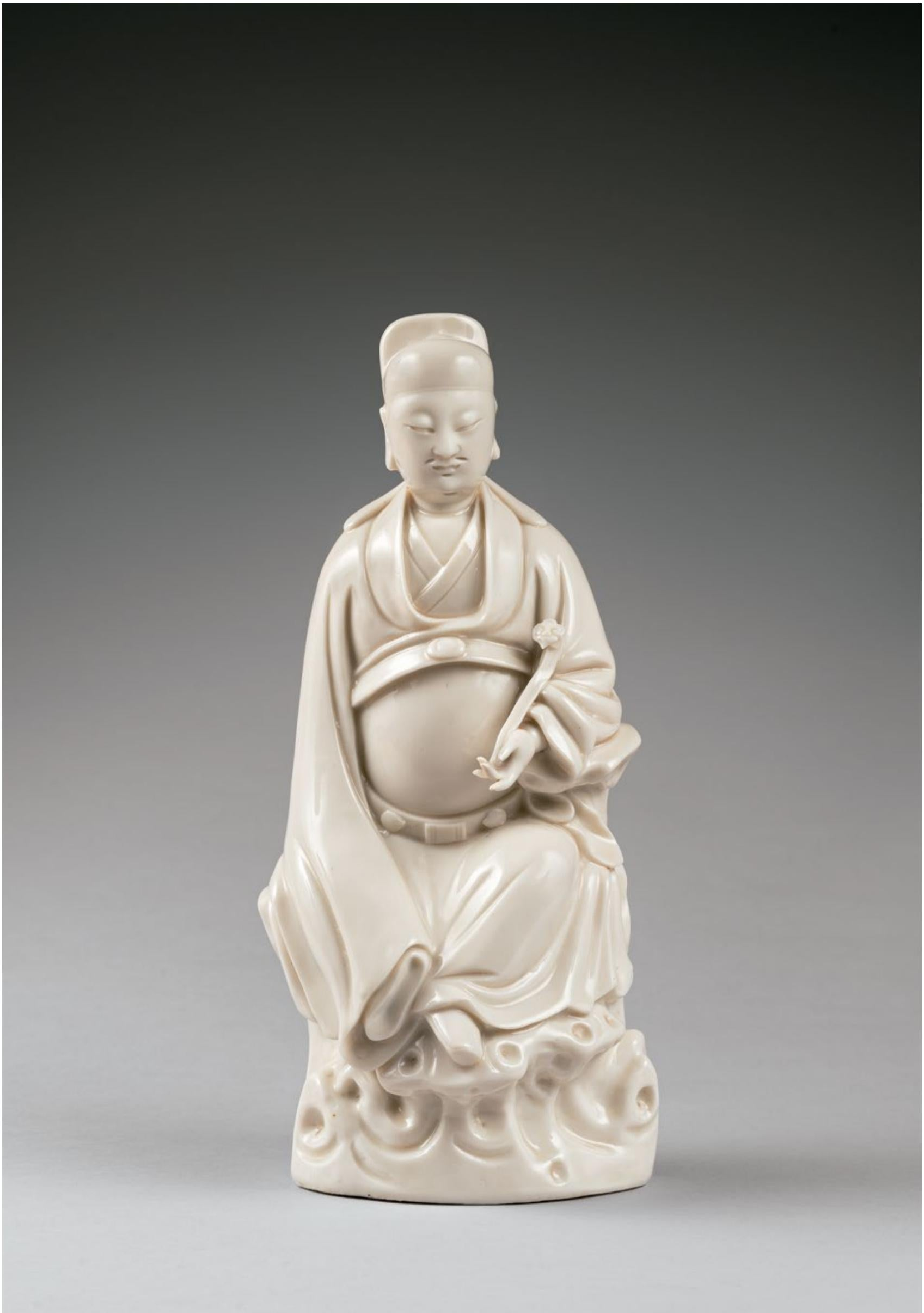
OBJECT PRESENTED BY:
Galerie Nicolas Fournery
E.: nf@galerienicolasfournery.fr
T.: +33 (0)6 26 57 59 87
W.: www.galerienicolasfournery.fr

Exhibiting at The Pagoda during the Printemps Asiatique

The figure is well-modeled as Wenchang, the Daoist God of Literature, seated on a pierced rocky ledge. He is wearing a long robe and two stiff belts that frame his rounded belly, the lower belt with "jade" plaques. He wears an official's hat and is holding a *ruyi* scepter in his left hand, the other concealed within the sleeve. His face is pierced in order to attach a moustache and beard. The figure is covered in a cream glaze.

Wenchang, the deity who is represented as an earthly minister, is believed to have assisted devotees in achieving success in the civil examinations and is therefore regarded as one of the gods who will facilitate the path to social acceptance and material rewards.

An identical model is published by J.P. Van Goidsenhoven in *La Céramique Chinoise sous les Ts ing* – 1644-1851 . Planche 126, no. 310



12

A LARGE EGGSHELL FAMILLE ROSE TEA BOWL DECORATED WITH FISHERMEN

China
Yongzheng period (1723-1735)
Diam (saucer): 13 cm
Provenance:
Important private French collection
Price on request

OBJECT PRESENTED BY:
Galerie Nicolas Fournery
E.: nf@galerienicolasfournery.fr
T.: +33 (0)6 26 57 59 87
W.: www.galerienicolasfournery.fr

Exhibiting at The Pagoda during
the Printemps Asiatique

The eggshell tea bowl and the saucer are unusually large They are decorated in the famille rose palette and depict a fishing scene.

On a junk in the middle of a river, a man is pulling in a fishing net, accompanied by a woman and a child. On the left bank of the river, a man is fishing with a rod, while cormorants soar above. In the foreground, a man is putting the catch in a basket.

Fishing is often associated with abundance and prosperity in Chinese culture. Fish symbolise wealth and prosperity, since the word 'fish' (鱼, yú) is a homophone for the word 'abundance' (余, yú). This scene highlights the harmony between man and nature.

13

RYOSHIBAKO PRAYING MANTIS UNDER THE FULL MOON

Signature by Shibata Zeshin (, 15 March 1807 – 13 July 1891)
Japan
Meiji era (1868-1912)
Important *ryoshibako* or calligraph paper box, realized in gold and green lacquer on a black lacquer background. The lid is decorated with a naturalist scene of a praying mantis, hunting from the top of a strand of grass under a massive moon made of iron and tin powder. The mantis is treated with three shades and a semi anatomic precision, its head is in red lacquer while its thorax and front legs are green, and its abdomen is treated with shades of red and gold lacquer. The strand of grass appears to be miscanthus, a Gramineae typical from Japan where it is used in ikebana flowers arrangement, its colors suggesting the shine of moonlight.
10,1 cm (h.) x 38,6 cm (l.) x 28,4 cm (w.)
Price on request

OBJECT PRESENTED BY:
Galerie Tiago
www.galerietiago.com
E.: contact@galerietiago.com
T.: +33 (0)6 60 58 54 78

In Japan the mantis is called kamakiri (カマキリ), a word both referring to the sickle as a tool and to the act of mowing, even thought it has wings mantis can only fly on very short distances, they are also among classified as "opportunistic predators" meaning they can wait for their future meal for hours without moving. The sub specie nicknamed Okamakiri is the longest among the nine species of Japan and can range up to eight centimeters long. Mantis are fascinating insects, both related to termites and cockroaches. They are indeed opportunistic, to such an extent that they would eat anything crossing their path, including a congener. Cannibalism among mantis is a common phenomenon, especially during love/mating season. Sometime female mantis can eat their partner before mating is even over. Even though Japanese people collect insects (mushi) from a young age, and that mantis is a common catch it appears that this insect is not culturally important, not as much as the snail, butterfly dragonfly or even to the firefly that all have their dedicated poems songs and myths.

Nevertheless, it is always possible to find a recent occurrence of this insect in Japanese popular culture emphasizing its role in Japanese folklore and showing it is a subject treated for ages. For instance, in 1995 with the edition of a stamp made of a print (ukiyo-e) by Sakai Hoitsu (edo period) and entitled "Hibiscus, chrysanthemum and mantis in autumn." (Aki no Fuyō to Kiku to Kamakiri=秋の芙蓉と菊とカマキリ)

The praying mantis can be found in fields and gardens all over Japan which associated it with the idea of "wildness" that is often observed almost religiously during the late summer and early autumn traditional celebration. The Japanese antique calendar is a luni-solar calendar that separate the year in 72 micro-season of a few days each. Each season is associated with a specific event, characteristic of the natural, meteorological period. In the middle of the summer season (夏 Natsu), take place the Bôshu (芒種). A micro season associated with harvests, a unique moment to observe the profusion and great variety of insects.

Especially lighting bugs and praying mantis hunting in tall grass.

At the end of this period is set the feast of Kajô no hi (嘉祥の日), or candy day. But also, the celebration of Tsukimi, a feast celebrating the end of summer, thanking the lunar goddess by offerings for the success of the harvesting process. All of this obviously being a pretext to look at the magnificence of the autumn moon.

Even though Japanese collect insects they call mushi, and that mantis are a common catch, they appear to have very little cultural significance in Japan in contrast to say the snail, butterfly, dragonfly, or firefly who all have their own songs, poems, and myths. The best I could find was a 1995 ¥700 stamp by Sakai Hoitsu, a Japanese painter of the Edo period, entitled "Cotton Rose, Chrysanthemum, and Mantis in Autumn" (Aki no Fuyō to Kiku to Kamakiri=秋の芙蓉と菊とカマキリ)
This rare piece is signed by the master Shibata Zeshin (柴田　是真, 15 march 1807 – 13 july 1891) that was a lacquerer of the end of the Edo period and of the beginning of the Meiji period. Although he is often considered in Europe to be “the most skilled lacquerer of all time”, he is also a painter and ukiyo-e carver.

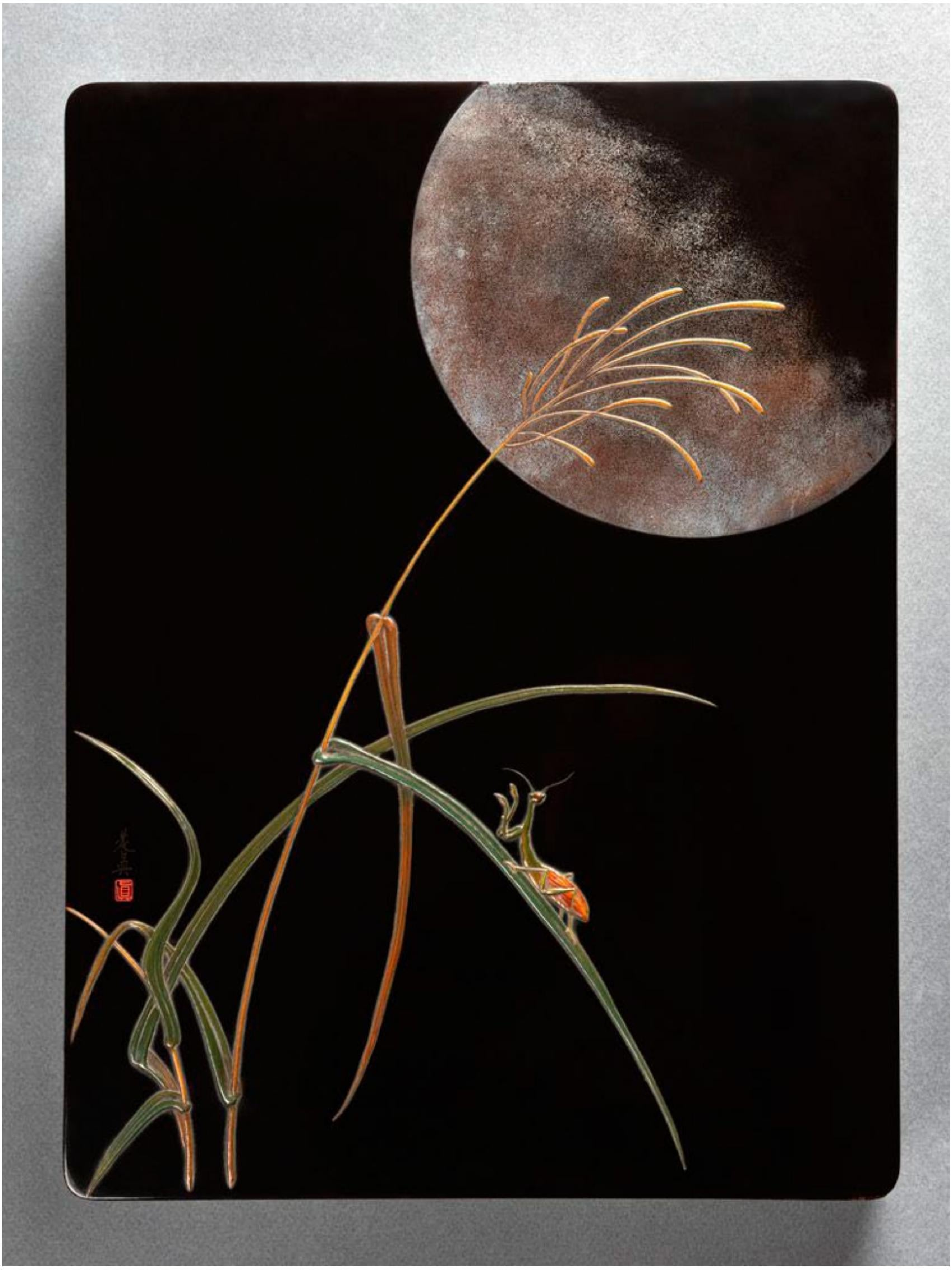
In Japan he can be both perceived as a traditionalist and too modern, pondering the modernization of Japanese art, he was even reproached his taste for occident. Although he can suffer from this contradictory reputation in his country, Zeshin became a well-known appreciated and very studied artist in Europe.
Zeshin is born and was raised in Edo (modern day Tokyo). His grand father, Izumi Chobei and his father, Ichigoro were temple carpenters (miyadaiku) as well as reputed wood carvers. His father was also a well-known ukiyo-e carver, skill that he learnt under the tutelage of *Katsukawa Shunsho*. Many reasons explain its promising trajectory as an artist and craftsman. At the age of 11, Kametaro as he was still called then became the apprentice of a well-known lacquerer named *Koma Kansai II*.

At age thirteen, the one that will become Zeshin changed his name for the first time. Kametaro became Junzo. Koma Kansai decided that his young disciple will have to master the drawing painting and creation of original motives in order to become a great lacquerer. Then he studied under the direction of Suzuki Nanrei, a great paintor of the Shijo school. Shibata changed his artist name again, turning down Junzo to sign Reisai, using the kanjis Rei from *Suzuki Nanrei* and the Sai from *Koma Kansai*.

It is while he was studying at Nanrei's that he obtained the name Zeshin, the one that made its success until the end of his life. This name that can be translated to “truth” or “this, is truth”, is referring to antique chine fable. It tells the story of a king that asked an audience with a great number of artists. While most of the paintors behaved with respect, bowing down with the right attitude, one of them presented himself unkempt, and did not bow before sitting down and ultimately started to lick its brush; seeing him the king exclaimed: “Here he is, a real artist!”

Not only did Zeshin learnt the basis of painting and drawing but also the art of the tea ceremony and the writing of haiku and waka poetry, but also rudiment of history, literature and philosophy. This will stand as a basis for its training, not only for its technique skills but also for its traditional background. A lot of its work from the time of its apprenticeship at Nanrei's were fan paintings. The great ukiyo-e artist *Utagawa Kuniyoshi* was impressed by this work and approached the young painter, creating a friendship that would last for several years.

Later on, Zeshin would study under the patronage of several other proeminent figures of the Kyoto school of art, notably and in that order: *Maruyama Okyo*, *Okamoto Toyohiko* and *Goshin*. Although he is now mostly famous for its lacquer, Zeshin was a a paintor that produced a lot of work with traditional subjects such as : flowers animals, landscapes etc... A few representations of mantis from this period are well known, he would keep on painting this kind of subject until the end of its life. We can mention “mantis on a sweet pea” (1887-1888) and “Mantis on gourds”, a painting realized on a fan in 1875. Koma Kansai died in 1835, Zeshin inherited of the atelier of the Koma school. He took a young man named *Ikeda Taishin* as an apprentice, that would stay his disciple and close friend until his death in 1903. *Zeshin* married in 1849 and had a son he called *Reisai*.
In the years 1830 to 1840, Japan was in a deep economic



recession. Artists were limitated in their use of precious material, such as gold and silver, the two were heavily used in traditional lacquer techniques. Zeshin compensated by the use of bronze and iron in order to simulate the apparence and texture of other materials, as well as a wide variety of substances and styles enabling his works to be beautifull while staying doable in the technical and artistic canon of its time.

In the beginning of the year 1869 Zeshin had been approached by the imperial authorities, later he was chosen as the official representant of Japan for several universal exposition, notably Vienna in 1873, Philadelphia the following year as well as Paris, even though he never actually went there. In 1891, only a year prior to its death Zenshin was granted the immense honnor of being a member of the new organism that will soon become "The imperial committed for the arts", and to this day, he is still the only artist registered in two fields of work (paintings and maki-e). This artist title of the imperial commission would only be granted to 53 artists from 1890 to 1944.

The signature of Zeshin is always subtil and sometimes he even plays with its meaning and the way to represent it. For example, on a decorative tsuba he made, part of his signature, "shin" (真), is stolen away by an ant made of lacquer that gets it to the other side of the piece.

In conclusion, the work of Zeshin is often associated with the concept of iki (粋), that could be translated as "chic". The idea of this concept under the Edo period as it was described by *Kuki Shuzo* is like the English meaning of nowadays: chic, cool, elegant but without any specific color or motive being involved. Nevertheless, the work of Zeshin is often described through this word and is at the equilibrium between newness and tradition, being magnificent without being flashy, being simple without being simplistic. Its style is often put on the same level as the wonders of the Japanese culture, such as haiku for some, in the extent that this beauty and meaning is more powerful in what is hidden than in what is revealed.

14

BUNDAI TABLE

Japan
Edo period (1612-1868)
Rectangular *bundai* writing table on four legs in gold lacquer with black highlights on a *nashi-ji* background. The top is decorated with a lake landscape with plum trees, pine trees and the clover-shaped coat of arms *mon (maru ni katabami)* of one of the clans descended from the Matsudaira family in *takamaki-e* and *kirigane* lacquer and silver inlays.
Silvered bronze mounting.
11,5 cm (h.) x 58 cm (l.) x 34 cm (d.)
Price on request

OBJECT PRESENTED BY:
Galerie Tiago
www.galerietiago.com
E.: contact@galerietiago.com
T.: +33 (0)6 60 58 54 78

15

A GILT BRONZE FIGURE OF KANNON BOSATSU (BODHISATTVA) IN THE ZENKOJI-STYLE WITH THE HANDS CLASPED IN FRONT OF THE CHEST AND THE HEAD ADORNED WITH A CROWN DECORATED WITH FLOWERS

Japan
Kamakura/Nambokucho period
14th century
34 cm (h.) x 8,5 cm (w.) x 6 cm (D.)
Price on request

OBJECT PRESENTED BY:
Gregg Baker Asian Art
www.japanesescreens.com
E.:info@japanesescreens.com
T.: +32 (0) 469 49 84 89

This Kannon Bosatsu belongs to a group of images modelled after the original triad of Amida and two attendants held at Zenkoji temple, Nagano prefecture.

The original triad has always been treasured and was designated as *hibutsu* (hidden Buddhas or secret Buddhas) and withheld from public view from the year 654 A.D. The practice of concealing important Buddhist icons is a concept unique to Japan and is thought to date back to at least the 7th century. Some *hibutsu* are put on public display for specific short periods, but some are never unveiled, this practice is known as *zettai hibutsu* ("absolute" hidden Buddhas) and the Zenkoji triad is one of them. In the Kamakura period, a replica of this original triad was made as an alternative devotional image however this version is also *hibutsu* and is only unveiled once every seven years for viewing at the same temple. The original triad of Zenkoji temple is allegedly the oldest Buddhist image in Japan and was a gift to the Japanese Emperor Kinmei (509-571) from Seong (d. 554), the 26th king of Baekje, one of the Three Kingdoms of Korea. During the Kamakura and Muromachi periods momentum for returning to the origin of Buddhism was at its peak and numerous Zenkoji-style Amida triads were produced in bronze, most of them coming from the Kanto area near modern day Tokyo.

According to *Fuso Ryakuki* (an anthology of historical records compiled in the Heian period), the central Amida Nyorai figure is approximately 45cm high and the two attendant figures were approximately 30cm high. The mudra of each attendant, holding both hands almost horizontally in front of the chest, is very specific to this particular representation. The two attendants, Kannon Bosatsu and Seishi Bosatsu, are almost identical and it is not easy to distinguish one from the other. However occasionally there are slight differences such as the images shown on the crowns (a small Amida for the Kannon and a ewer for the Seishi) although such differences are not always visible as sometimes both

attendants were cast from the same mould.
Kannon personifies compassion and is one of the most widely worshipped Buddhist divinities in Japan. The name Kannon, meaning 'watchful listening' is the shortened version of the original title, Kanzeon, meaning 'the one who constantly surveys the world listening for the sounds of suffering'.

According to Pure Land Buddhism the task of Kannon, Bodhisattva of mercy (Sanskrit: Avalokiteshvara), is to witness and listen to the prayers and cries of those in difficulty in the earthly realm and to help them achieve salvation. The Lotus Sutra teaches that one will be granted immediate salvation by intently reciting Kannon's name to ask for guidance. The three major sutras of Pure Land Buddhism describe Kannon's descent to meet dying devotees as the principal attendant Bodhisattva of Amida Buddha, along with Seishi Bosatsu.

Veneration of Kannon began in Japan in the late 6th century, soon after Buddhism had been introduced by way of China and Korea. In both painting and sculpture Kannon's crown is often adorned with a small image of Amida (a *kebutsu*) as in this figure, symbolising Kannon's role as Amida's principal attendant. Kannon is one of the most popular modern deities in Japan's Pure Land sects and serves various functions including protecting the Six Realms of Karmic Rebirth, acting as patron of motherhood and children, and protecting the souls of infants lost during childbirth.

For other examples of Zenko-ji style Buddhist sculptures see:
Suzuki Tsutomu ed., *Ketteiban Mihotoke no kokoro Nihon no Butsuzo* [Definitive edition, Buddha's spirit: Buddhist figures in Japan], (Tokyo, 1979), p. 177 (Enkakuji temple collection, Kanagawa; dated 1271; Important Cultural Property)
Victor Harris and Ken Matsushima, *Kamakura: The Renaissance of Japanese Sculpture 1185-1333*, (British Museum, London, 1991), no. 38 (Seikoji temple collection, Chiba; dated 1300; Important Cultural Property)
Asia Society Museum ed., *Kamakura: Realism and Spirituality in the Sculpture of Japan*, (New Heaven and London, 2016), p.128-129, no. 37 (John C. Weber Collection, JS05)

16

A PAIR OF SIX-FOLD SCREENS DEPICTING NUMEROUS *KARAKO* (CHINESE CHILDREN) AT PLAY IN A LUXURIOUS PALACE GARDEN, ALSO KNOWN AS THE THEME ‘ONE HUNDRED BOYS’

Kano School, Japan
Edo period
17th-18th century
121 cm (h.) x 281 cm (w.) each
Price on request

OBJECT PRESENTED BY:
Gregg Baker Asian Art
www.japanesescreens.com
E.:info@japanesescreens.com
T.: +32 (0) 469 49 84 89

These screens depict 62 playful Chinese boys in a large, sumptuous palace-garden amongst lavish golden clouds. The opulent setting is enriched by minutely depicted palace pavilions over a lake in a mountainous garden with water cascading down through the hills where various flowers such as peonies and plum are blossoming. This garden scene is alluring in itself, yet what makes this pair incredibly charming and animated are the numerous children portrayed.

Looking at the details, these delightful children are engaged in various playful activities. Some are executing calligraphy, painting, or playing *go*, while some are joyfully leading a *hanaguruma* (flower cart) with a flower basket with a drum and possibly other music and song, suggesting the theme of the 'four arts' of the Chinese scholar — calligraphy, painting, the game of *go* and music — are cleverly incorporated into the scene. Others are watering or picking flowers, reading scrolls, watching a cock fight, spinning tops, fishing, or trying to encourage a bird back in to its cage, representing the innocence and happiness of childhood in a variety of ways.

Most likely originating from the traditional Chinese theme of 'One Hundred Boys' from the Song dynasty (960-1279), the subject of numerous boys decorated many ceramics and decorative objects in the late Ming period (1368-1644). Called *karako* in Japanese, Chinese boys also became one of the classic and popular themes in Japanese art. Considering the auspiciousness of the motif and the sumptuous aesthetic of the painting, this pair of screens may have been cherished as part of bride's trousseau or used to decorate a celebratory gathering such as a New Year's party, symbolising hope for a joyful, prosperous family life as well as longevity, health and many offspring.

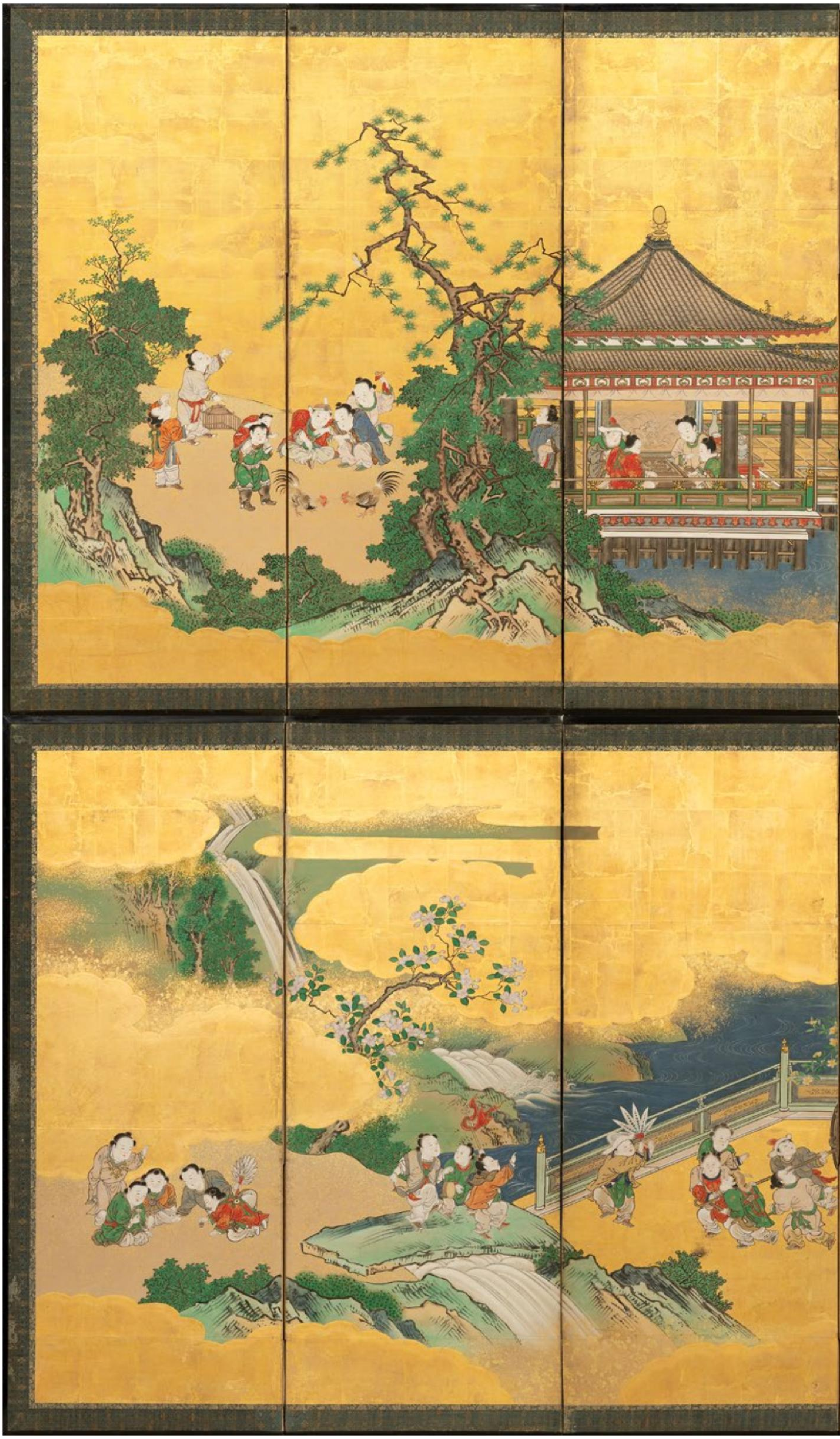
The theme was one of a large repertoire of subjects by the Kano School, the largest and most influential painting school in Japanese history. The Kano School dominated the centre of the Japanese art scene from

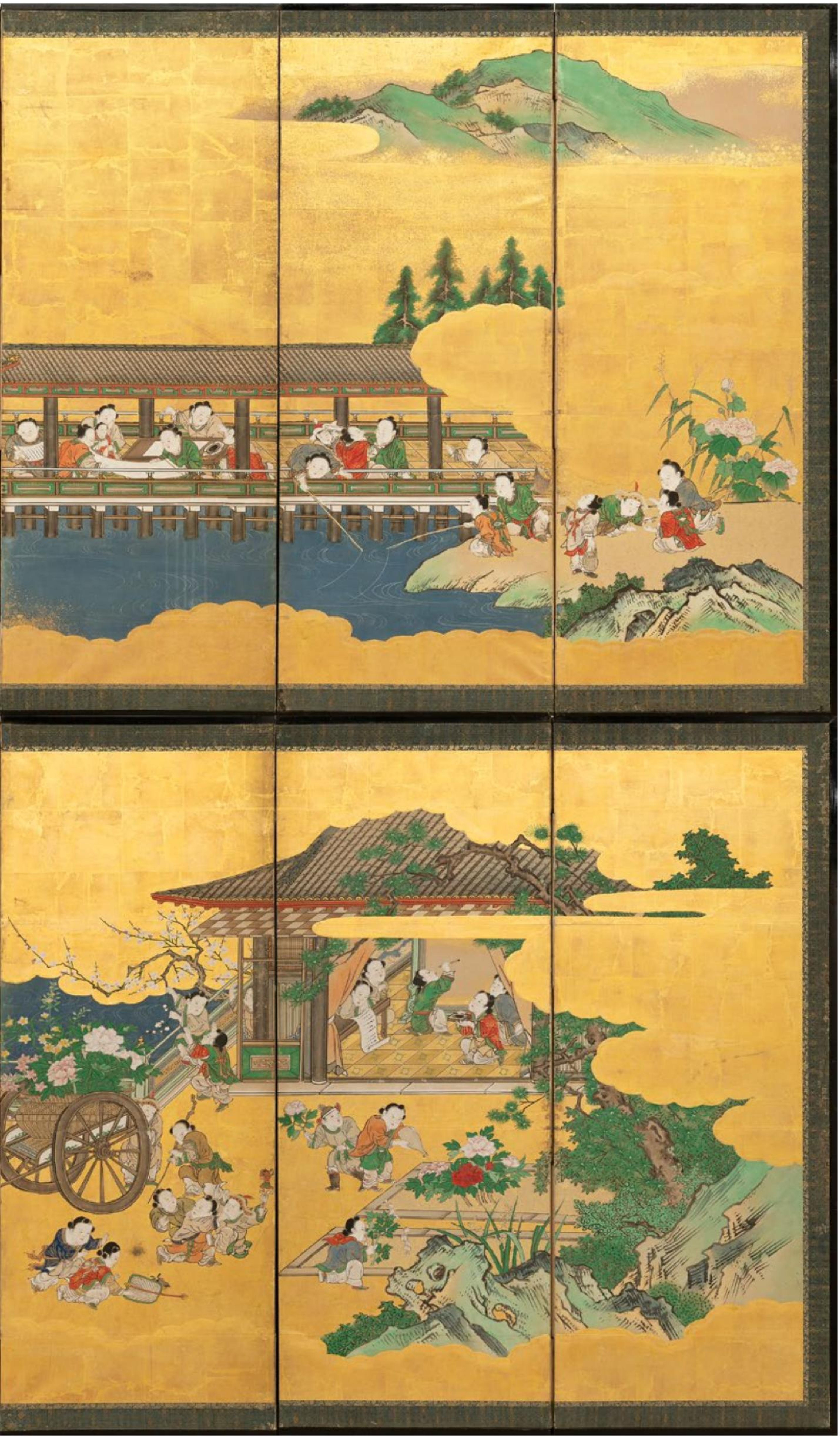
the middle of the Muromachi period (1392-1573) to the end of Edo period (1603-1867). The school worked closely with the ruling classes and the elite of Japanese society receiving countless commissions to paint the walls, sliding doors and screens of palaces, castles and temples as well as smaller paintings such as hanging scrolls and fans. The school was founded in the middle of the 15th century by Kano Masanobu (1434-1530) an artist who excelled in the fashionable Chinese-style *suiboku-ga* (ink painting) of the Muromachi period. Having inherited the tradition of ink painting from his father, Kano Motonobu (1477?-1559) began to introduce the sentiment of the classical Japanese-style Tosa School, establishing a new painting style and the basis of a hereditary family tradition of painting which flourished for over 400 years. During the Edo period, the Kano School was patronised by the Shogun and became the official painters working for the newly established leaders making it the most powerful painting school Japan has ever known.

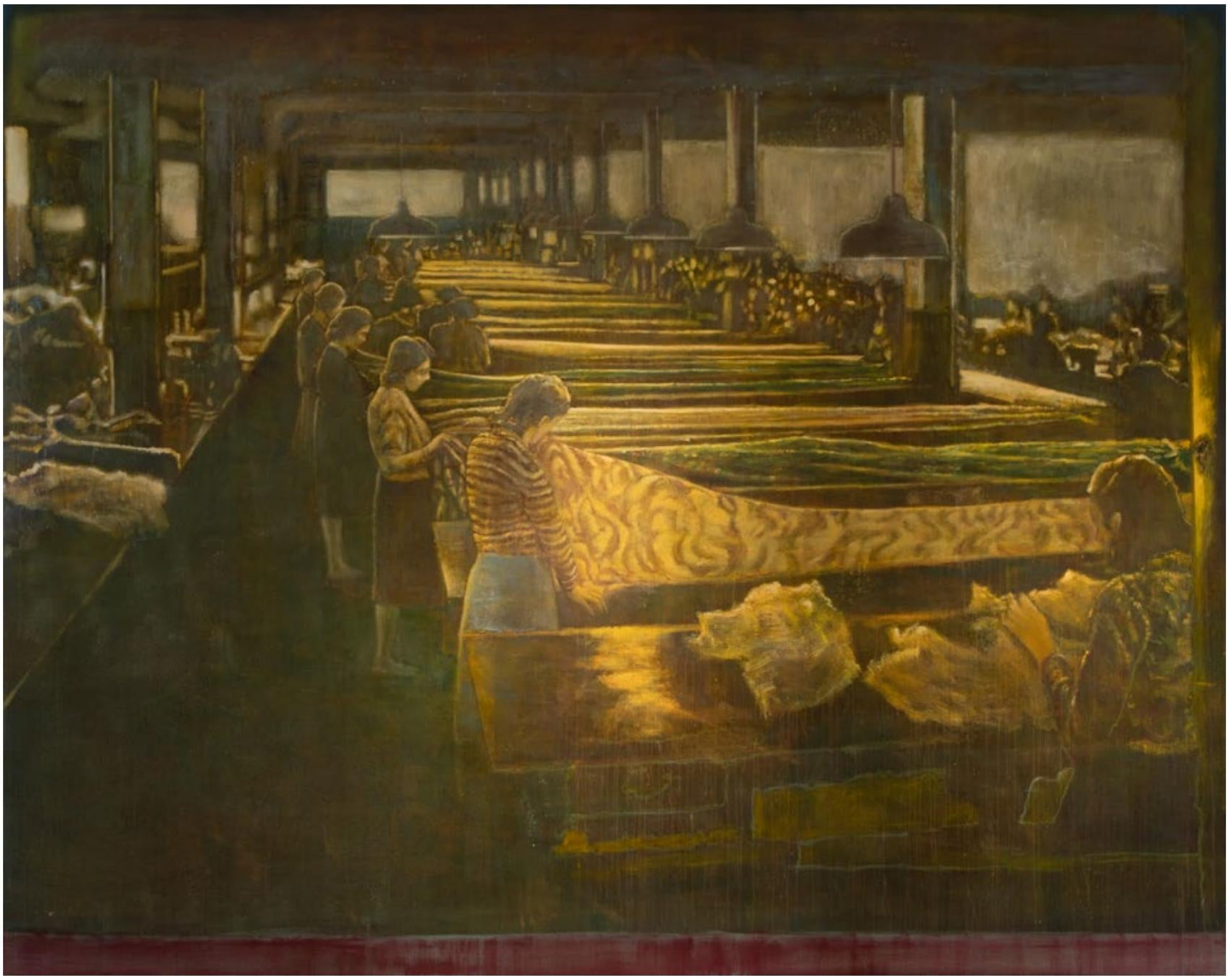
For comparable examples in the museum collections, visit:

https://www.metmuseum.org/art/collection/search/75372 (a pair of six-fold screens 'One Hundred Boys', by Kano Eino (1631-1697), 17th century, The Metropolitan Museum of Art, accession no. 2009.260.1, .2)

https://www.metmuseum.org/art/collection/search/72600 (a six-fold screen 'One Hundred Chinese Boys', 18th century, The Metropolitan Museum of Art, accession no. 2004.505)







17

LUO QUANMU

Workers
China
2025
Oil on canvas
250 cm x 200 cm
Price on request

OBJECT PRESENTED BY:
ICICLE CULTURAL SPACE
35, avenue George V, 75008 Paris
W.: www.eu.icicle.com/fr/espace-culturel
E.; myriam.kryger@icicle.com
T.: +33 6 61 23 42 21

ANOTHER PLACE
SOLO EXHIBITION BY LUO QUANMU
Curator: Myriam Kryger

3rd June – 30th August , 2025
OPENING IN THE PRESENCE OF THE ARTIST
TUESDAY, 3rd JUNE
ICICLE CULTURAL SPACE PARIS
35, avenue George V, Paris VIII

The ICICLE Space in Paris presents the first solo exhibition in France by Luo Quanmu, a leading figure on the contemporary Chinese art scene, already celebrated through major museum retrospectives in Shanghai, Beijing, and Suzhou.

On view from June 3 to August 30, 2025, Another Place brings together fifteen oil paintings created between 2011 and 2025. As part of the 8th edition of Printemps Asiatique, Paris Asian Art Week, the exhibition offers a striking immersion into the artist's world — silent, majestic, and meditative — and includes several monumental canvases.

"Drawing on prosaic themes, often rooted in his early years working in a factory, Luo Quanmu creates enigmatic works imbued with an almost mystical atmosphere. His figures seem frozen even in action. They appear alone even when in a group. Movement gives way to stillness, closeness turns to distance. This sense of unreality, present even in the most ordinary scenes, is heightened by his use of muted tones and striking monochrome fields in blue or yellow.

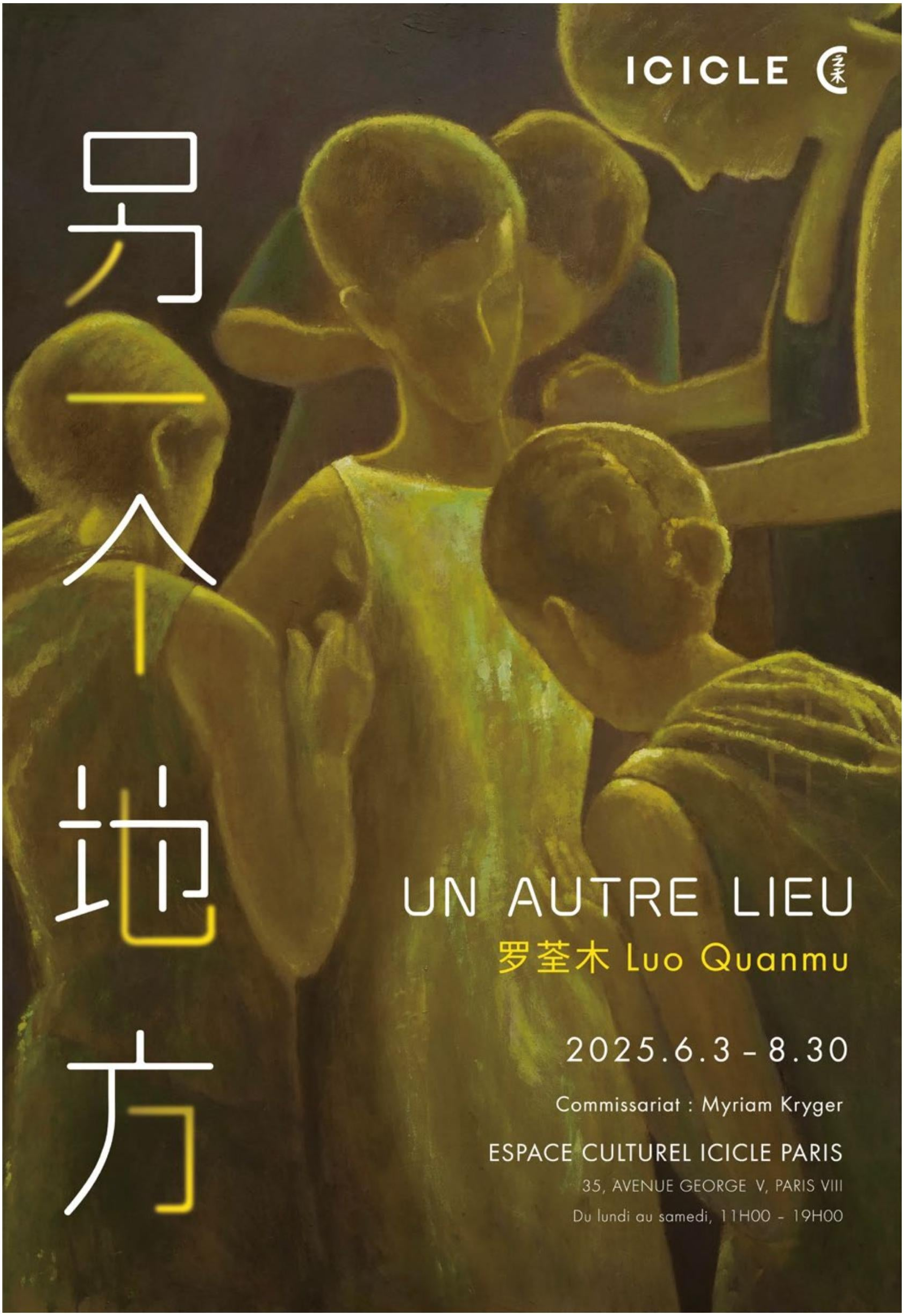
By transfiguring the everyday into solemn and majestic rituals, Luo Quanmu begins with the real only to transcend it. Beneath the surface of appearances, common situations take on a spiritual, timeless quality — as if the artist were capturing the hidden soul of people and places, guiding us to the threshold of life's mystery."

— Myriam Kryger, Exhibition Curator

Luo Quanmu was born in 1965 in Nantong, China. Lives and works between Nanjing and Shanghai. Luo Quanmu was born in the industrial region of Nantong, in Jiangsu province. He grew up during the Cultural Revolution, between rural landscapes and factory life. At fifteen, he left school to work in a textile plant. Five years of repetitive labour followed, during which he developed a fascination for the vastness of industrial spaces — their scale, the way bodies inhabited them, the play of light on their architecture.

Passionate about painting since childhood, he never gave up on his dream of becoming an artist — the only path he saw to change the course of his life. By night, he sketched in secret, preparing for a different future. In 1986, he was admitted to the Fine Arts Department of Nanjing Normal University, marking the start of a new journey. Devoted to painting, he passed through intense periods of doubt, destroying much of his early work before finding his own visual language. Today, he is considered one of the most remarkable painters of his generation.

Luo Quanmu has been the subject of numerous solo exhibitions and museum retrospectives in China, notably at the Chun Art Museum in Shanghai, the Suzhou Museum, and the Today Art Museum in Beijing. He regularly exhibits with Aura Gallery, Toku Gallery, and Gallery JChen in cities including Shanghai, Beijing, Taipei, and Tokyo, and has participated in prominent group shows across Asia, Europe, and the United States. Another Place, at the ICICLE Cultural Space in Paris, is his first solo exhibition in France.



ICICLE

另一个地方

UN AUTRE LIEU

罗荃木 Luo Quanmu

2025.6.3 – 8.30

Commissariat : Myriam Kryger

ESPACE CULTUREL ICICLE PARIS

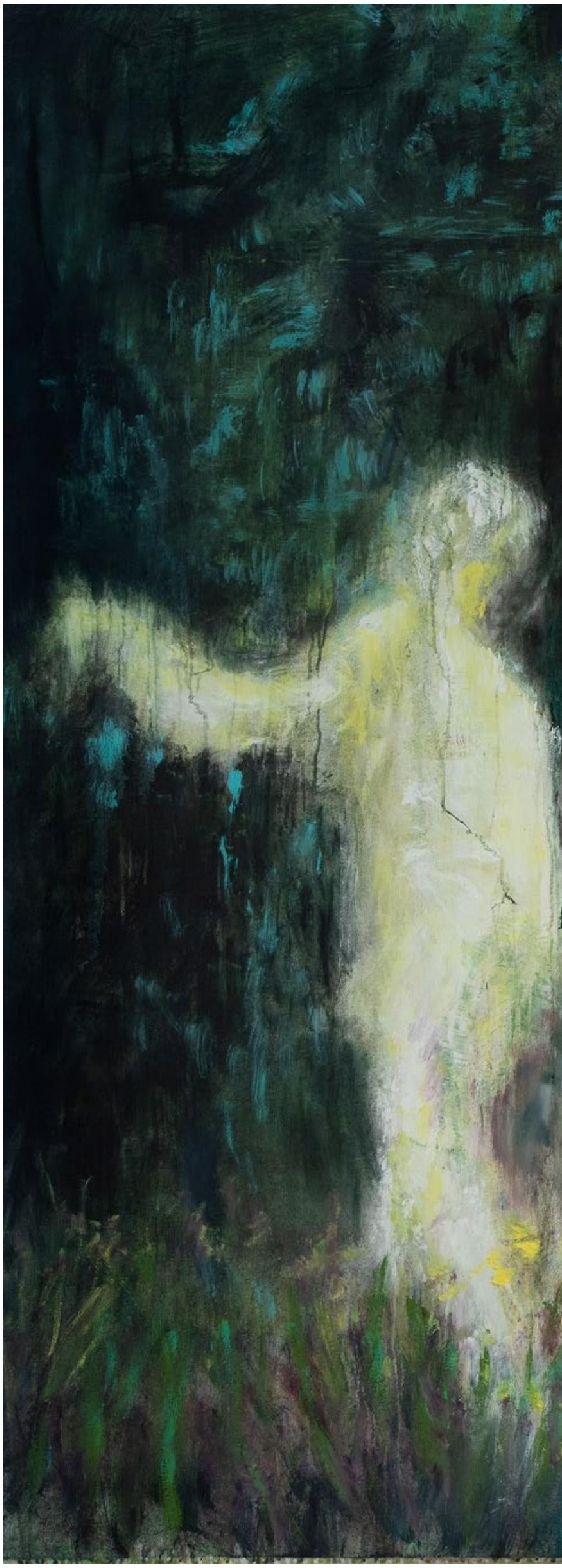
35, AVENUE GEORGE V, PARIS VIII

Du lundi au samedi, 11H00 – 19H00

18

LUO QUANMU

The Green Hollow
China
2024
Oil on canvas
250 cm x 200 cm
Price on request



OBJECT PRESENTED BY:
ICICLE CULTURAL SPACE
35, avenue George V, 75008 Paris
W.: www.eu.icicle.com/fr/espace-culturel
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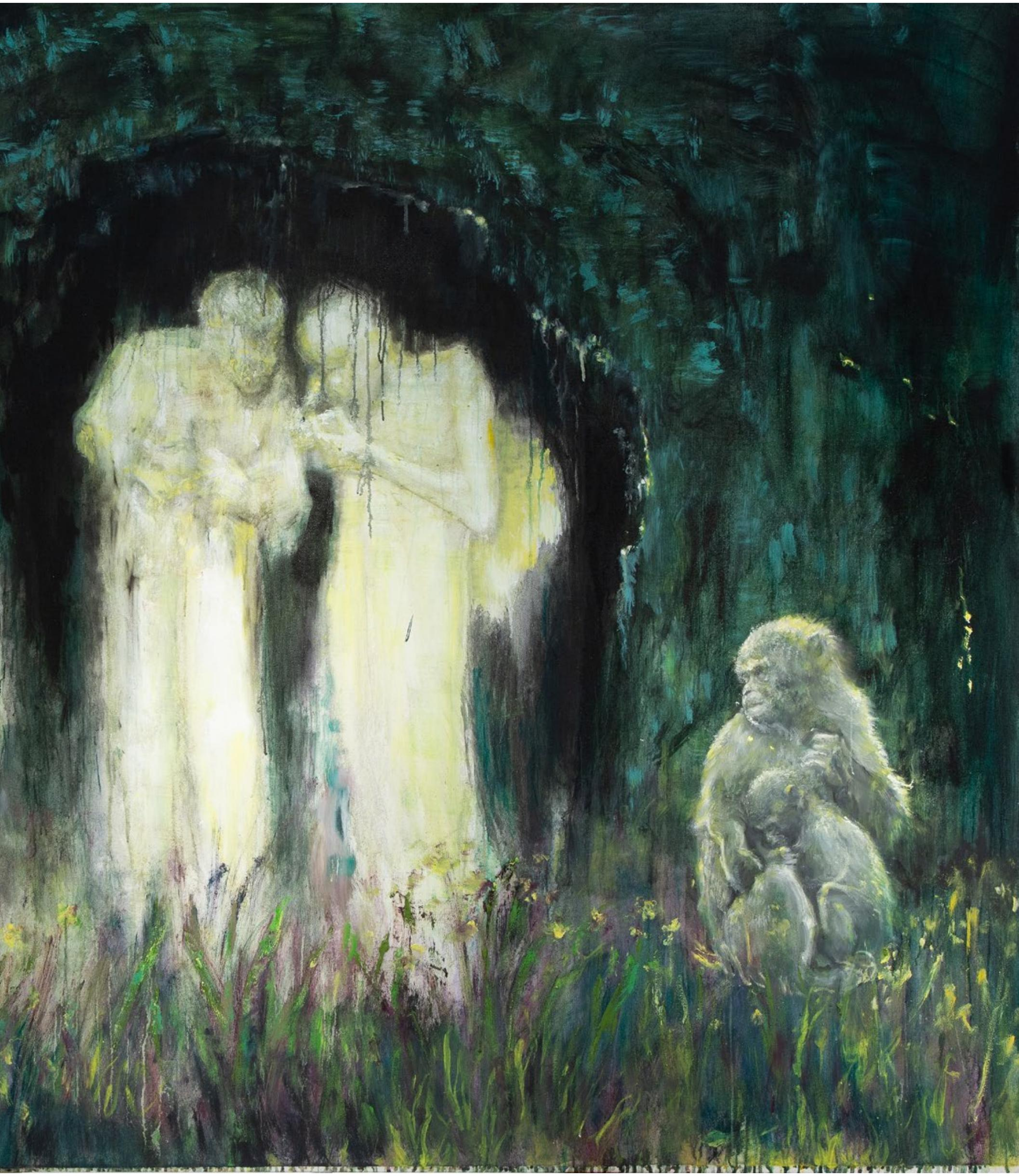
T.: +33 6 61 23 42 21

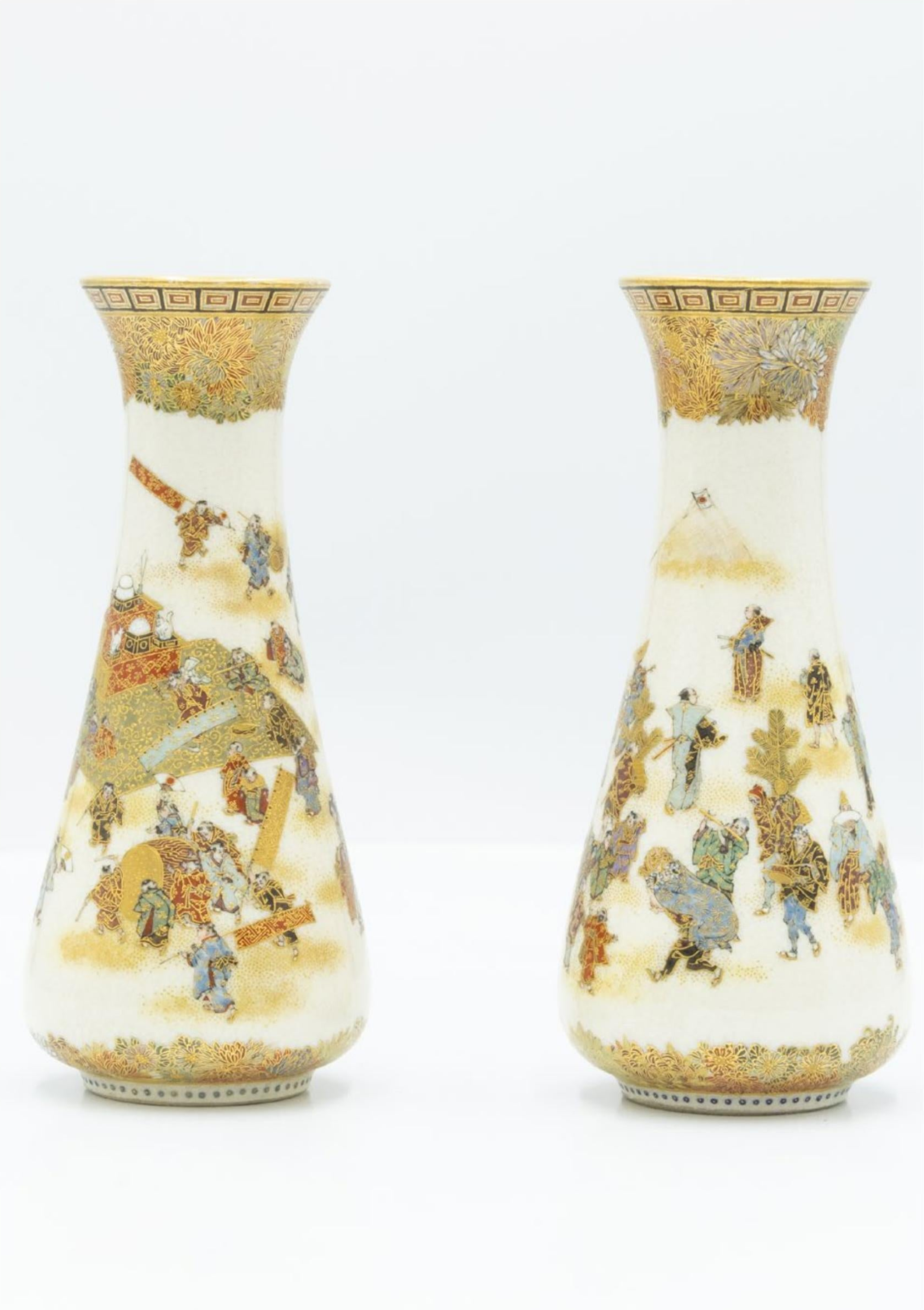


19

NEW YEAR CELEBRATION IN THE EDO PERIOD

Yabu Meizan (1853-1934)
Japan
Late 19th century
Size: 10,4 x 4,5 cm each
Price on request

OBJECT PRESENTED BY:
Japanese Gallery Kensington
E.: info@japanesegallery.com
T.: +44 (0) 20 7229 2934
W.: japanesegallery.com



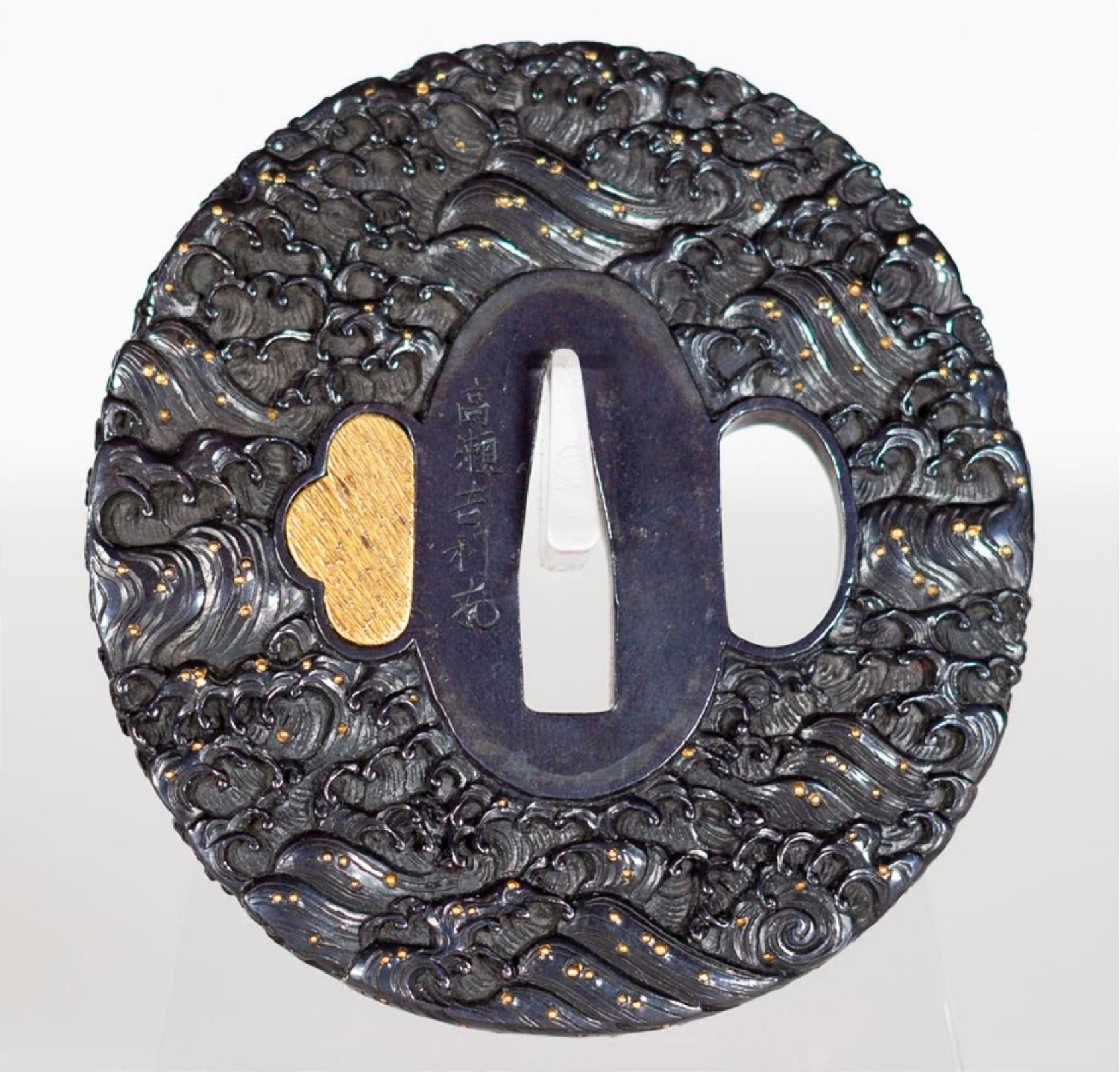
20

JAPANESE SHAKUDO TSUBA

Signed Takase Yoshitoshi with kao ( )
Japan
Edo Period
17th or 18th century
Tokubetsu Hozon Tosogu NHTHK certificate
Price on request

OBJECT PRESENTED BY:
Japanese Gallery Kensington
E.: info@japanesegallery.com
T.: +44 (0) 20 7229 2934
W.: japanesegallery.com

高瀬吉利


高瀬吉利

21

A RARE IMPERIAL YELLOW-GROUND BLUE AND WHITE 'GARDENIA DISH'

China
Zhengde six-character mark within double-circles and of the period
Provenance:
Important South German private collection
Acquired at Nagel 4.11.2011, lot 11
Sze Yuang Tang collection (Anthony J. Hardy, b. 1939)
Estimate: 150.000 / 250.000 euros

OBJECT PRESENTED BY:
Nagel Auktionen
E.: contact@auction.de
T.:+49 (0) 711 649 69 0
W.: www.auction.de

Online / "Timed Auction"
Asian Art Online I,
closing at 10:00 AM on June 8

Online / "Timed Auction"
Asian Art Online II,
closing at 10:00 AM on June 9

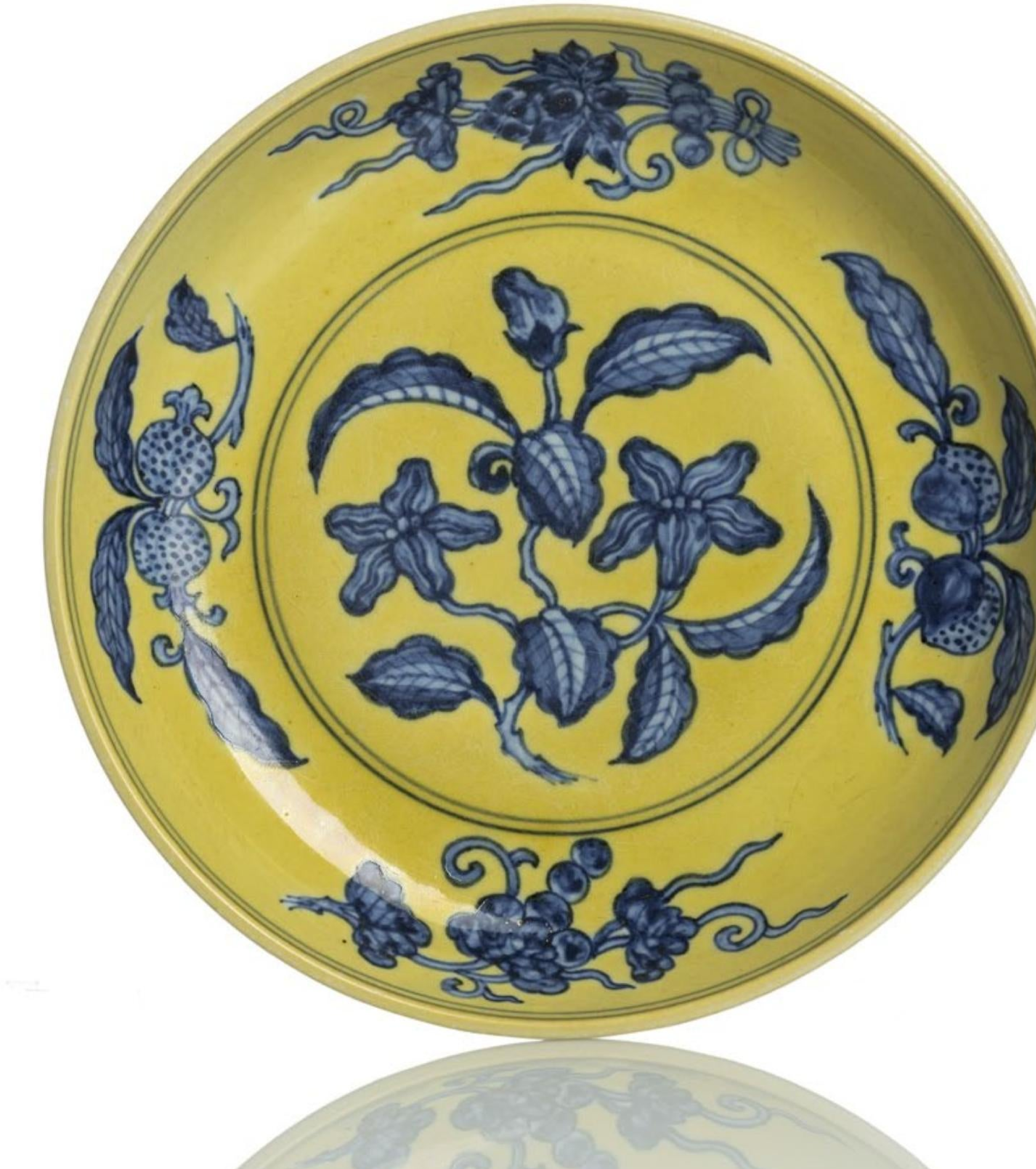
Online / "Timed Auction"
Japanese woodblock prints
closing at 10:00 AM on June 10

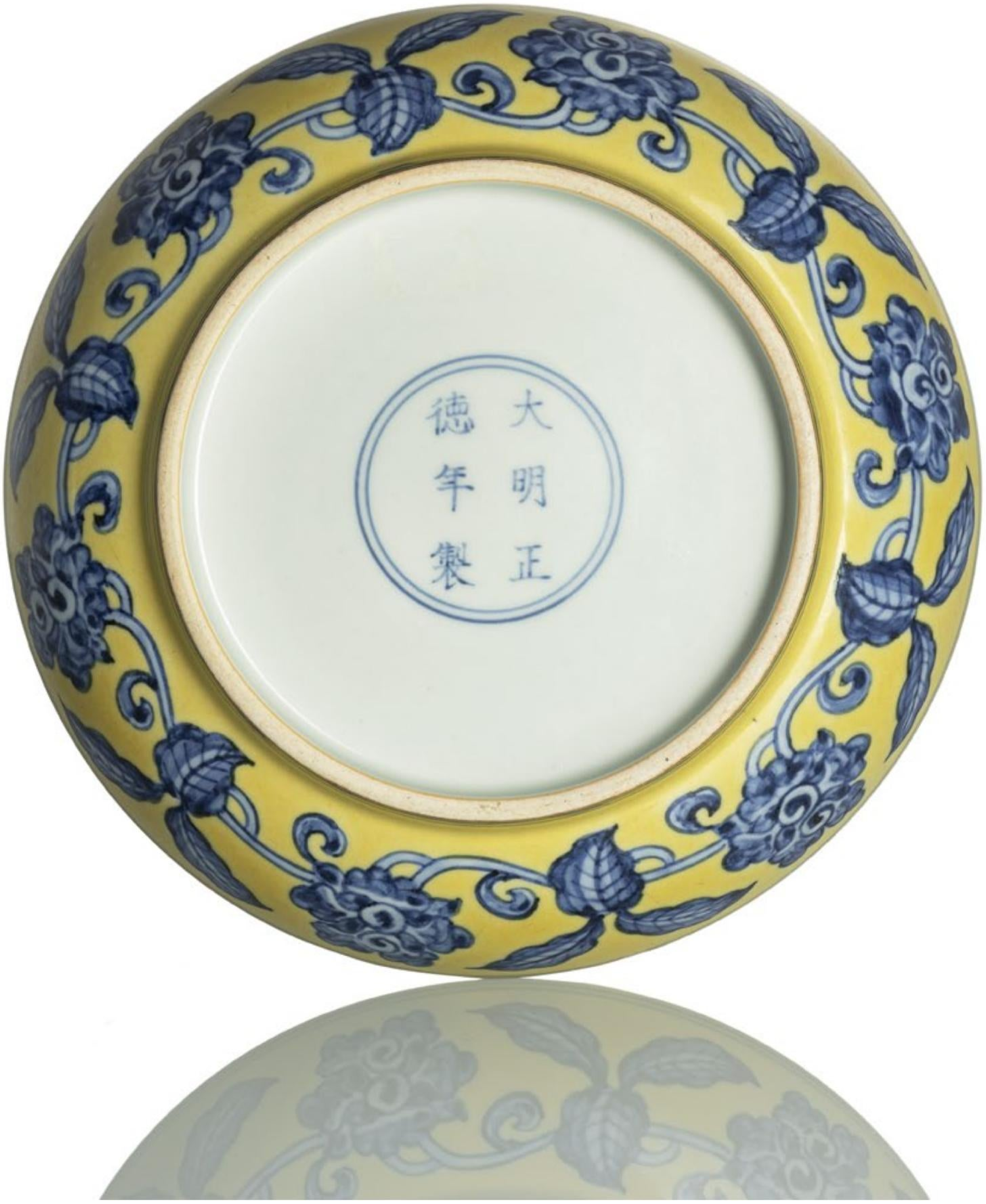
Live Auction / Fine Asian Art I
Garden of sculptures by Carl Duisberg
Japan – Korea – China – Southeast Asia
June 6, 2025, 9:30 AM, Lot 1-391

Exhibition
June 4-5, 10:00 AM - 5:00 PM

Live Auction / Fine Asian Art II
Asian Art II Southeast Asia – Tibet – Nepal – Himalayas – China
June 7, 2025, 9:30 AM., Lots 400-878

Exhibition
June 4-6, 10:00 AM - 5:00 PM




大明正
德年製

22

AN EXTREMELY RARE AND VERY LARGE FIGURE OF THE STANDING GUANYIN STANDING ON A LOTUS OVER FOLIAGE

China
Kangxi period
Height: 123 to 145 cm
Provenance:
Old European private collection, according to tradition in the family since the 1920s
Estimate: 60.000 / 100.000 euros

OBJECT PRESENTED BY:
Nagel Auktionen
E.: contact@auction.de
T.:+49 (0) 711 649 69 0
W.: www.auction.de

Online / “Timed Auction”
Asian Art Online I,
June 2-8, 10:00 AM - 5:00 PM

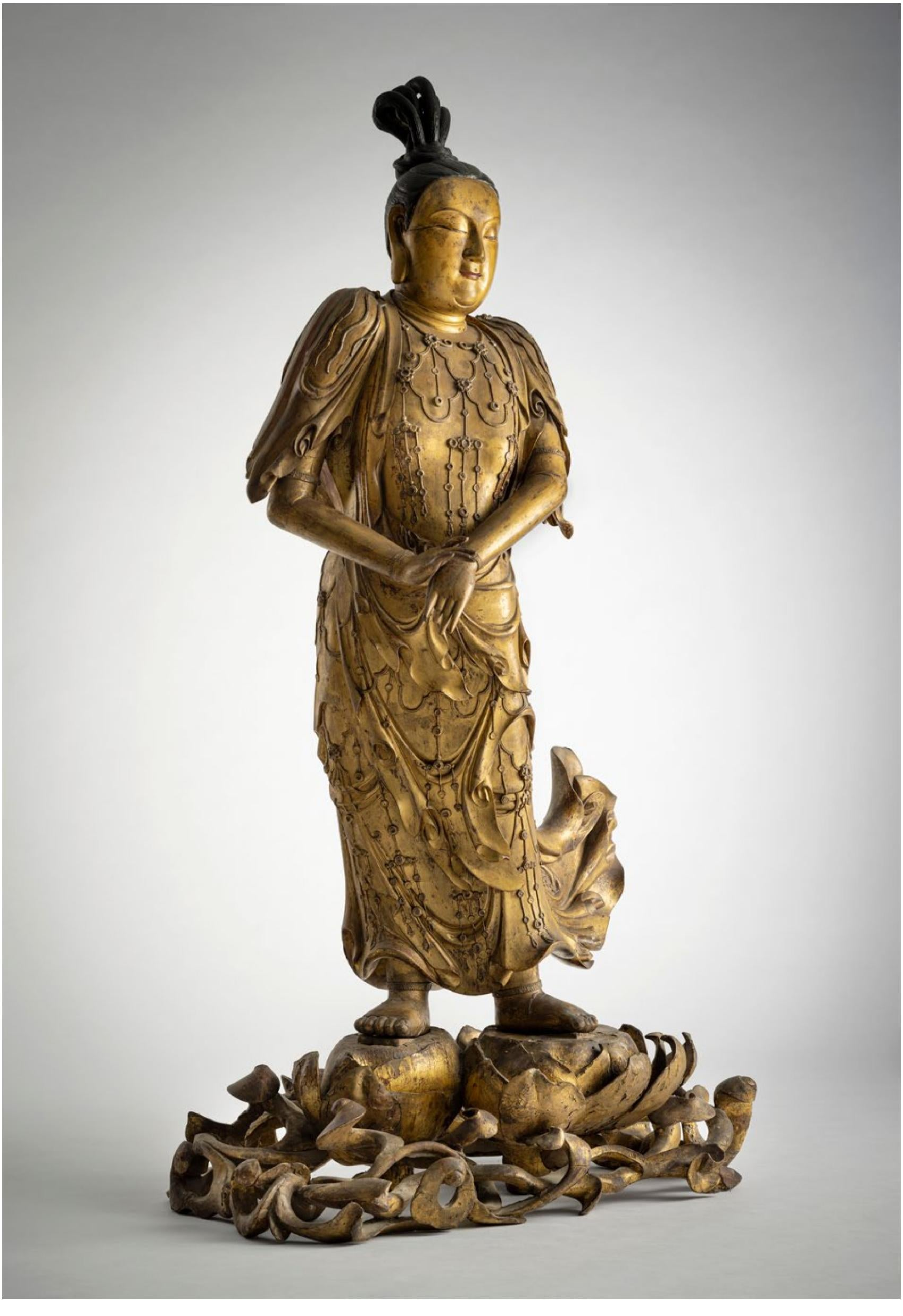
Online / “Timed Auction”
Asian Art Online II,
June 3-9, closing at 10:00 AM

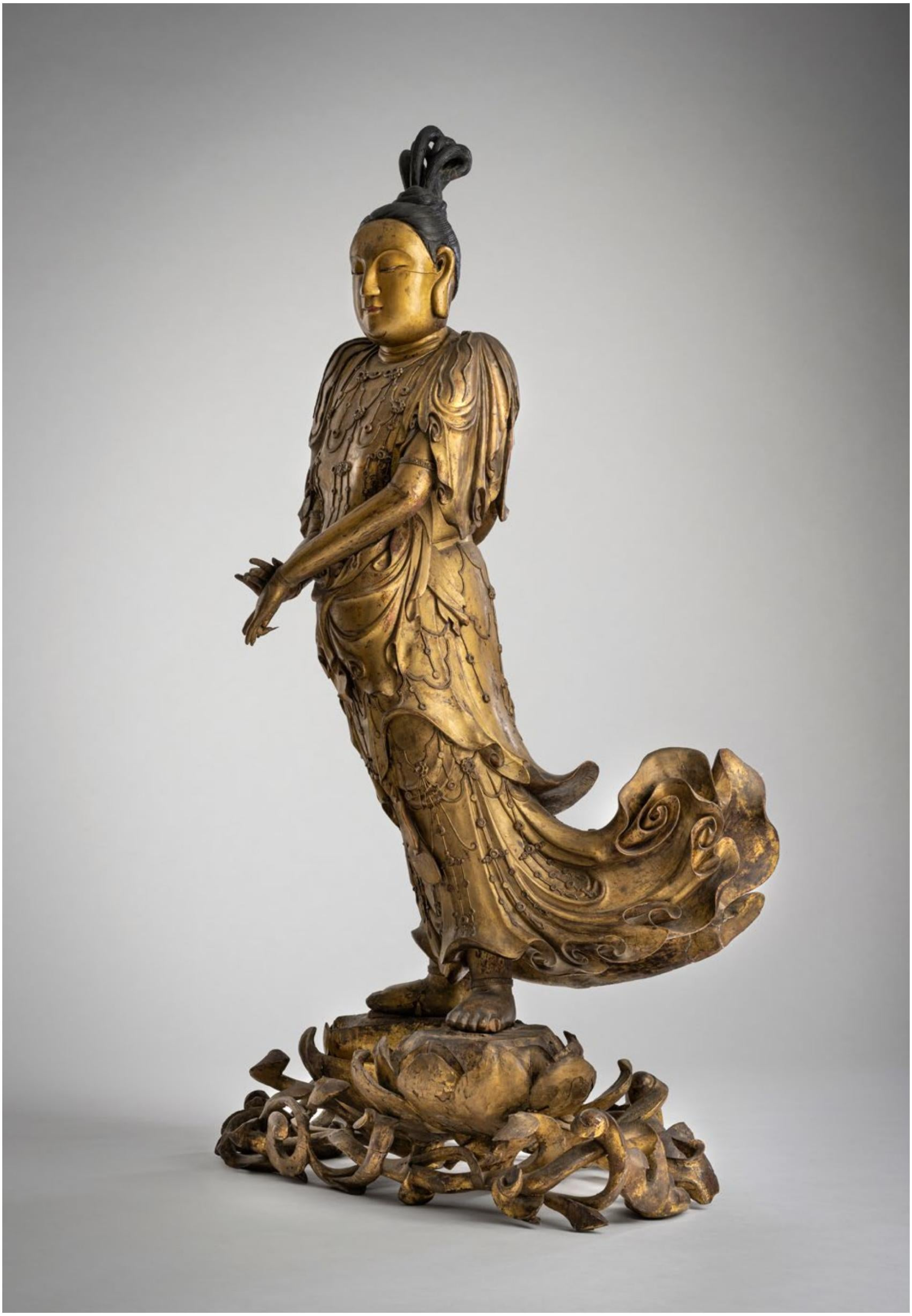
Online / “Timed Auction”
Japanese woodblock prints
June 3-10, closing at 10:00 AM

Live Auction /Fine Asian Art I
Garden of sculptures by Carl Duisberg
Japan – Korea – China – Southeast Asia
June 6, 2025, 9:30 AM, Lot 1-391

Live Auction / Fine Asian Art II
Asian Art II Southeast Asia – Tibet – Nepal – Himalayas – China
June 7, 2025, 9:30 AM. Lot

Exhibition
June 4-6, 10:00 AM - 5:00 PM





23

A LARGE DIAMOND AND RUBY RING IN THE FORM OF A BIRD

South India
Circa 1850
Size: US 8
Price on request

OBJECT PRESENTED BY:
Sue Ollemans
T.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com

Exhibiting at The Pagoda during the Printemps Asiatique

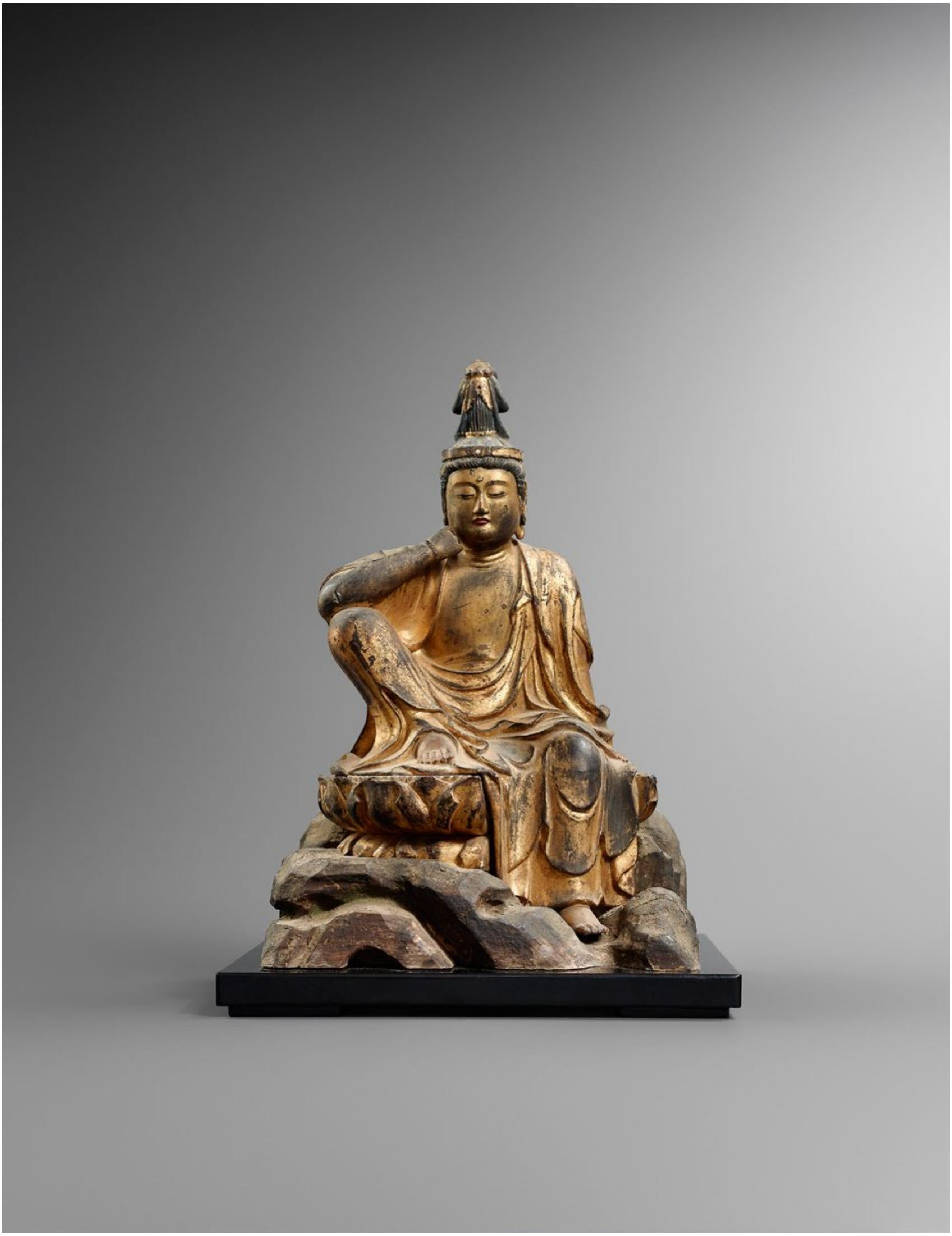
24

A FINE DIAMOND AND RUBY BAZUBAND

Jaipur, India
Circa 1850
Fine enamelling to the reverse
Length: 4,5 cm
Price on request

OBJECT PRESENTED BY:
Sue Ollemans
T.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com

Exhibiting at The Pagoda during the Printemps Asiatique



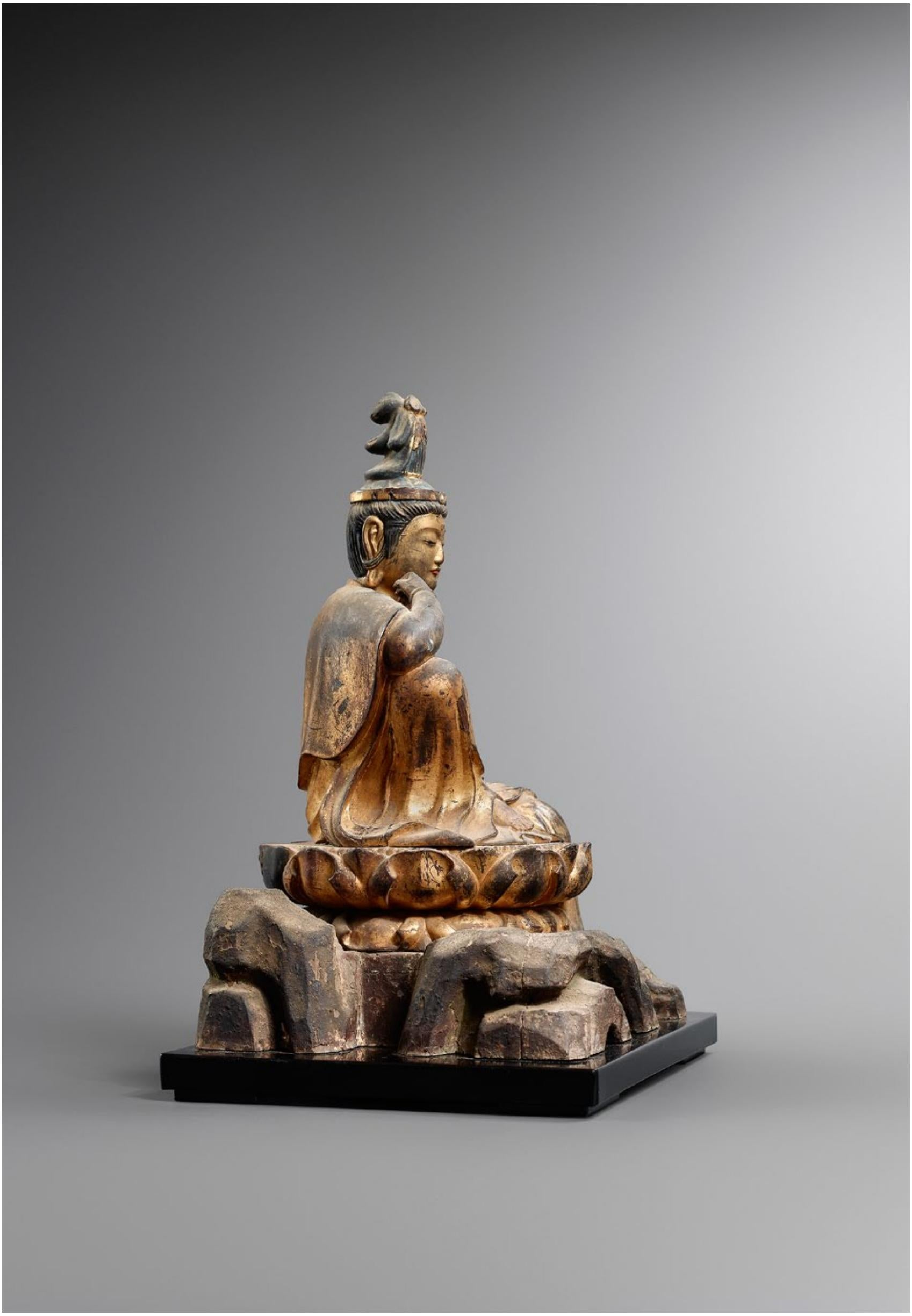
25

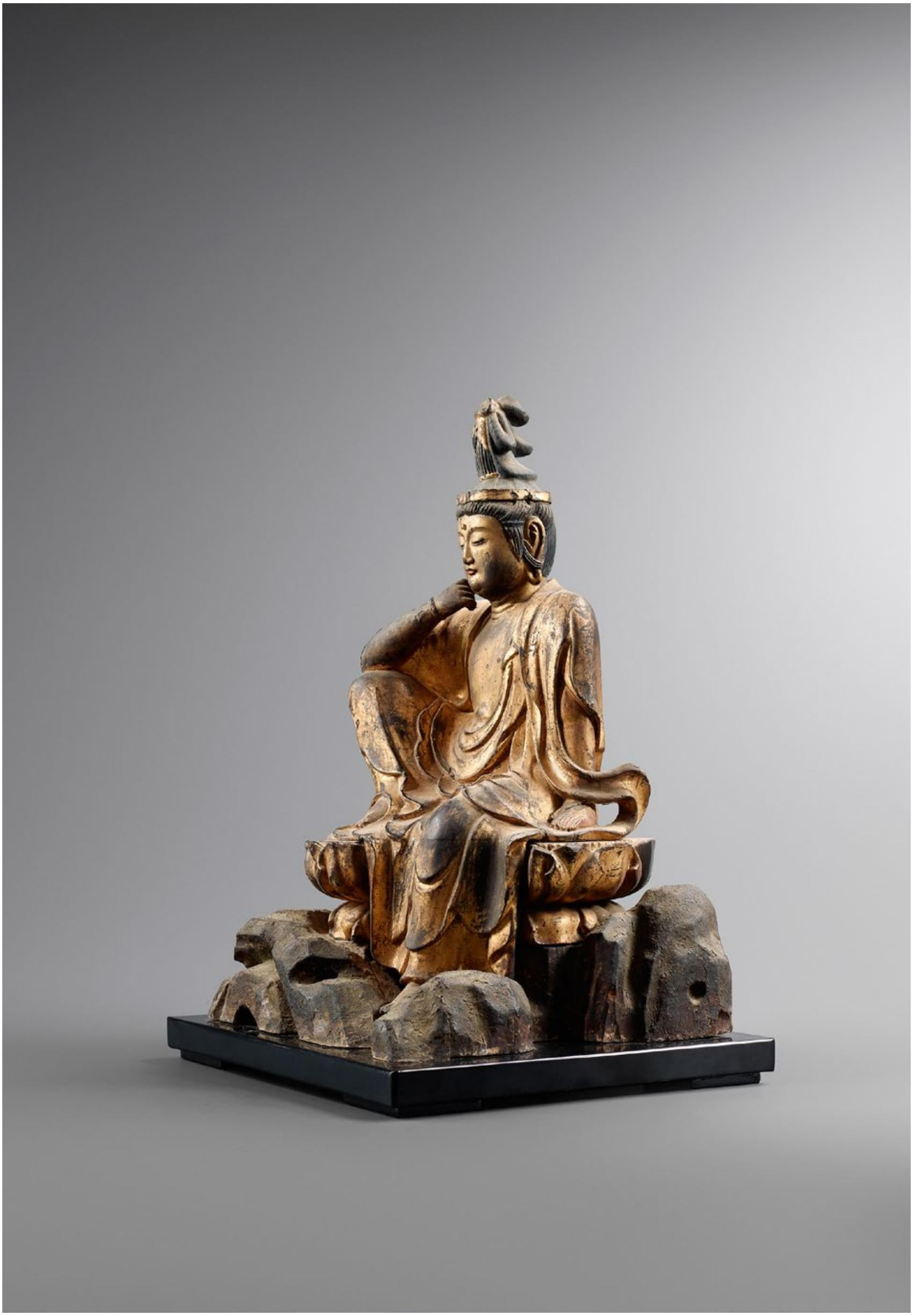
NYORIN-KANNON BOSATSU

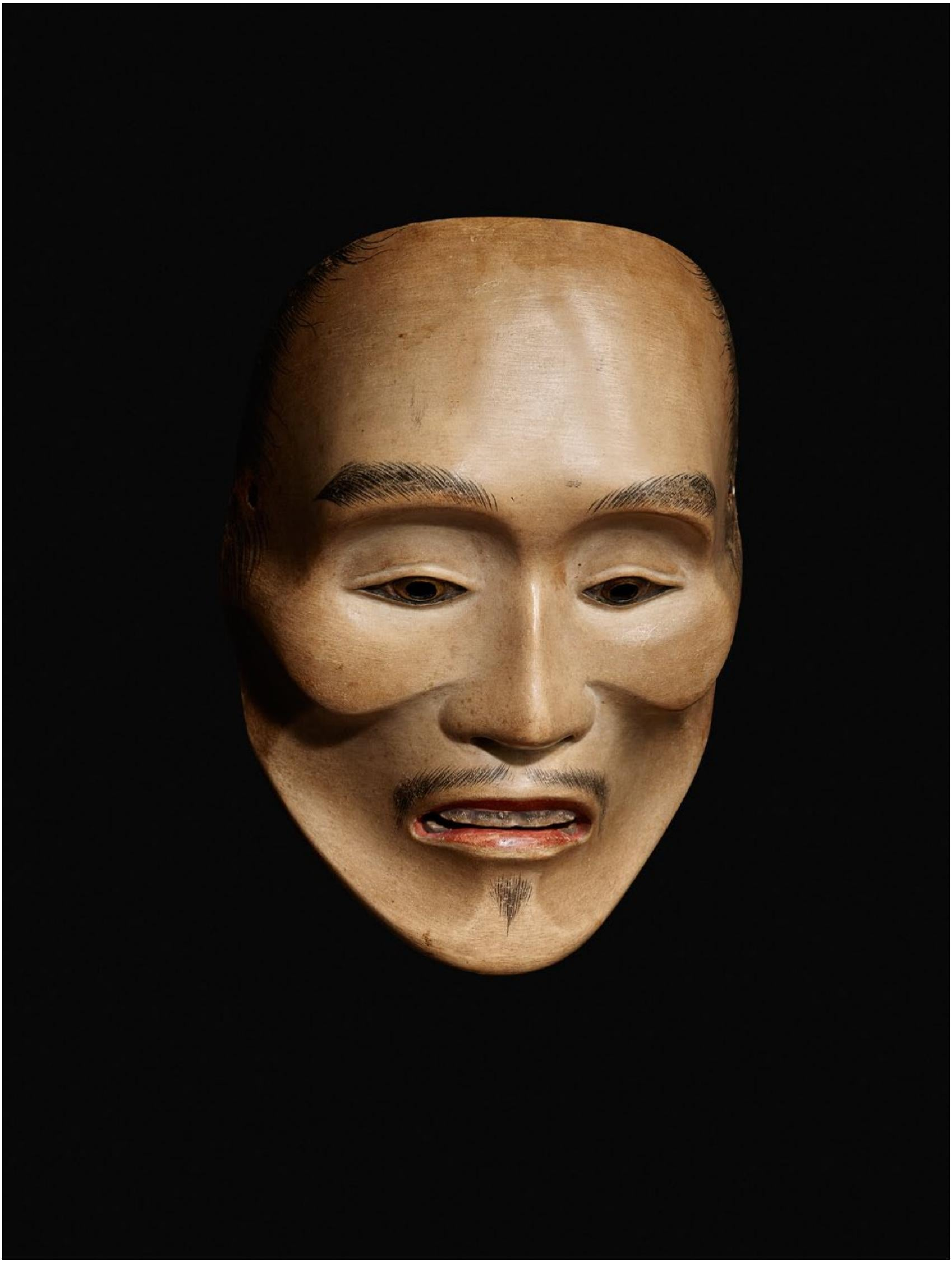
Buddhist sculpture,
Japan.
Estimated date : late Muromachi era (1333-1573), Azuchi Momoyama era (1573-1603) or early Edo era (1603-1868), 16th century - 17th century.
The 14C dating indicates that the wood is ancient and it is consistent with the presumed period.
Wood, gilded lacquer, crystal (Nikkeishū at the base of the headdress, Byakugo in the forehead).
Total height with base : 27,5 cm
Height of the figure : 26,5 cm
Price on request

© Hughes Dubois

OBJECT PRESENTED BY:
Galerie Yann Ferrandin
T.: +33 (0)6 85 43 75 84
E.: yann.ferrandin@gmail.com
W: www.yannferrandin.com







26

YASE-OTOKO

Noh theater mask
Made by TŌSUI Deme Mitsunori (b. circa 1663 - d. 1729).
Japan
Estimated date : Edo period (1603-1868), late 17th century – first part of the 18th century
Hinoki wood (Japanese cypress), pigments, lacquer.
Red lacquer inscription on the back of the mask.
Height : 20, 4 cm
Price on request

© Hughes Dubois

OBJECT PRESENTED BY:
Galerie Yann Ferrandin
T.: +33 (0)6 85 43 75 84
E.: yann.ferrandin@gmail.com
W: www.yannferrandin.com

Tōsui was a master-sculptor and the fourth head of the House of Ōno Deme, one of the three main hereditary guilds of Noh mask makers who supplied theaters and Shoguns from the late Muromachi era through the Edo era.

ASIAN ART
SOCIETY